

DOCUMENT RESUME

ED 269 011

IR 012 104

AUTHOR McNally, Paul, Ed.
TITLE Video in Libraries--An International Perspective. AV in Action 5.
INSTITUTION Nederlands Bibliotheek en Lektuur Centrum, The Hague (Netherlands).
REPORT NO ISBN-90-6252-257-2; NBLC-50268/17474
PUB DATE 85
NOTE 124p.; Edited by the International Federation of Library Associations (IFLA) Round Table on Audiovisual Media. For additional reports in this series, see IR 012 100-103.
PUB TYPE Collected Works - General (020) -- Reports - Research/Technical (143)

EDRS PRICE MF01/PC05 Plus Postage.
DESCRIPTORS Adolescents; Case Studies; Children; Copyrights; *Developed Nations; Disabilities; Library Services; *Public Libraries; Technological Advancement; Videodisks; *Video Equipment; *Videotape Recordings
IDENTIFIERS Australia; Canada; European Parliament; Great Britain; Scandinavia; United States

ABSTRACT

This collection of papers on the use of video in libraries is designed to show the many different ways in which video can help communication. After a general introduction by Paul McNally which discusses current trends in video developments, 11 case studies are presented: (1) "Using Video in Public Libraries--Motherwell District Libraries, Scotland: A Case Study" (Norman Turner); (2) "Video and Youth Services in the Public Library--United States Perspective" (Emma Cohn); (3) "Video in Children's Libraries in Sweden" (Anna-Maria Kylberg); (4) "Video Services to Cultural Groups: A London Case Study in Language Development" (Neville Price); (5) "Video in Parliamentary Libraries--Applications and Implications" (Michael R. Mann); (6) "Video in Educational Institutions--Two Examples from Australia: Use of Video in New South Wales Schools" (Martha Heeren) and "Development of the Audiovisual Library Section and Services at Swinburne" (Bill Linklater and Bonna Jones); (7) "The Use of Video in Hospitals--An Example from Great Britain" (Cecily A. Miller); (8) "Video and Library Service to the Deaf--United States" (Phyllis I. Dalton); (9) "Video in Libraries for the Visually Impaired" (William C. Byrne); (10) "FORMAT-Canada's Computerised Information System for Audiovisual Materials" (Donald Bidd, Louise de Chevigny, and Margot Letourneau); and (11) "Video and Copyright--A Scandinavian Perspective" (Anna Johansen). Brief biographies of the contributors and their addresses are provided. (JB)

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AV in action 5

video in libraries - an international perspective



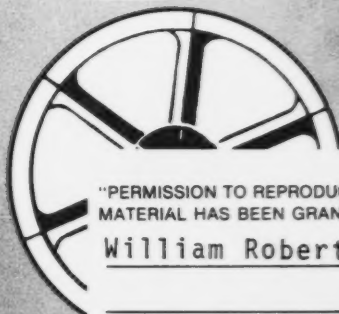
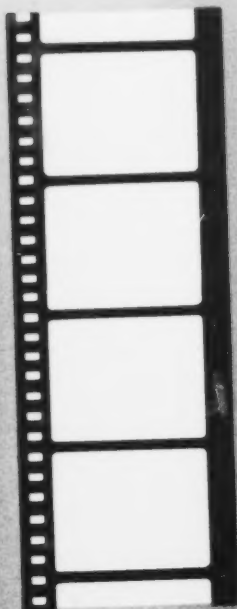
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AV in action 5
video in libraries -
an international
perspective

*Edited by
Paul McNally
IFLA Round Table on
Audiovisual Media*

CIP-gegevens

Video

Video in libraries : an international perspective / ed. by Paul McNally. - The Hague : Nederlands Bibliotheek en Lektuur Centrum. - Ill. - (AV in action ; 5) Met lit. opg.
ISBN 90-6252-257-2
SISO 026.15 UDC 025:681.883.7
Trefw.: video ; bibliotheken.

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ISBN 90 6252 257 2

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Foreword

This volume of papers on the use of video in libraries aims to show the many different ways in which video can help communication. Too often video has been regarded as an entertainment only medium, but if one pauses to consider the immense potential of the visual image, then its application also as a learning resource and as an aid for handicapped people becomes apparent.

Within this volume, you will find a discussion of the current video scene, followed by case studies concerning the use of video in public libraries, also with children and youth groups; for helping multi-cultural groups to learn a new language and for aiding handicapped people. There are chapters on the application of video in hospitals and also in parliamentary libraries, and the entire volume concludes with a
4 description of FORMAT (Canada's computerised network system) and an international look at copyright problems.

Video in Libraries is the fifth publication in the present series. It is also our largest publication. Our contributors represent library practices in different parts of the world and we would therefore like to thank all who have been involved in the compilation and production of this book for describing the many different applications of video.

Anna-Maria Kylberg
Chairman

Catherine F. Pinion
Secretary

1 Video and libraries - an overview

Paul McNally

Of all audiovisual media, video recording must surely be the medium in the greatest state of flux at present. Video recordings are available in such a wide range of competing formats that many libraries have been reluctant to embark on large scale projects incorporating video into their collections and services. Because materials developed in one format are incompatible with those developed in another, libraries are faced with the problem of deciding in which format or formats they will acquire materials and the associated equipment.

In addition to open reel systems using tapes of different widths, cassette and disc systems have also been developed. At present video cassettes are the most widely available format. In many countries video cassette recorders have become almost an essential piece of equipment for the home. It is estimated that in Britain and Japan roughly a third of all households now have video cassette recorders. It is reported that more than eighty per cent of homes in Singapore have video recorders. In many other countries penetration of recorders into homes is rapidly increasing. The cassette recorders are used to provide an entertainment centre within the home at which recordings of television broadcasts are made and later viewed at more convenient times, and video cassettes, which are rented, borrowed or purchased, are viewed.

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It is in such a context of increasing home use of video recorders that libraries in many countries must operate. Because video has become such an important source of both entertainment and information, libraries are increasingly finding it essential to respond by developing collections of video recordings and making them available to users. There is now a substantial body of material available as video recordings which has been specifically designed for educational purposes. Video recordings are being used as primary sources of information for research purposes. Indeed, as information and educational resources, video recordings are assuming an increasingly important place and cannot be dismissed by libraries as luxuries of peripheral value.

As a number of chapters in this book will show, libraries have

been slow to respond to this demand, partly because of the cost involved in acquiring video recordings, partly because of the uncertainty surrounding the formats which are likely to survive over a period of time and partly because of the conservative attitudes of many libraries which suggest that video recordings are for entertainment rather than learning. There is no doubt that video recordings have a long term future and mass appeal. As increasingly important sources of information they cannot be overlooked by libraries wishing to provide their clients with relevant information services.

Certainly the general public has seen the video recording as a major source of entertainment and information. In many countries the video rental shop has become the response of the entrepreneur to the enormous demand from the general public for video recordings to use on their home equipment.

The major competing formats in video cassette recorders are U-matic 3/4", Beta and VHS. Materials designed for use in one format are not compatible with the others. It is difficult to assess accurately which format is the more popular in terms of purchase of equipment but reports seem to suggest that VHS is out-selling the other formats.

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Video disc is the newest format for video recordings. Two types are currently being manufactured - laser optical discs and capacitance electronic discs. Software designed for one type cannot be used on equipment of the other type.

In the laser optical disc system laser beam is used to read the tracks on the disc. Each disc, twelve inches in diameter, has 54,000 tracks on each side allowing 54,000 frames of information to be stored. The recording medium is well protected by a layer of transparent plastic and is not subject to damage as it is not touched by equipment or hand when used. As each frame is uniquely numbered, it is possible to search out and find specific frames easily and quickly.

The capacitance electronic disc system uses a microscopic diamond-tipped stylus to read the tracks which are stamped in the disc. The method is somewhat similar to that used for phonograph recordings. As the presence of dust or scratches on the surface of the recording would effect the quality of reproduction, the disc is protected by a sleeve or caddy from which the disc must not be removed. This system is not designed to access specific points on the disc at random and lacks that feature available on laser optical discs.

An excellent detailed report on video discs is provided by A. Le

Clercq, *"Videodisc technology: equipment, software, and educational applications"*. (Library technology reports 17 (4): 293-324, July-August 1981).

A number of advantages has been recognised in video discs compared with video cassettes. Because of the method of production used, the cost of video discs is relatively low. The surface of the disc is not readily susceptible to damage. In the case of laser optical discs, access to any part of a recorded programme is almost instantaneous and individual selected frames can be sought and played. The quality of reproduction is much higher than is presently available from video cassettes.

An initial disadvantage suffered by video discs was their inability to record directly from television broadcasts or other sources. However, at least two manufacturers have announced the development of a prototype video disc that is capable of being used for direct recording and of being erased and re-recorded. Undoubtedly this facility will be available on video disc equipment in time.

A development with important possibilities for the educational use of video disc has been the integration of video disc players with microcomputers. The microcomputer can be used to control presentation of information from the video disc accessing individual frames or series of frames as appropriate for the learning experience and interposing information stored on the microcomputer with that on the video disc.

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With the availability first of video cassettes and more recently of video discs, some libraries have developed substantial collections of video recordings, often preferring them to motion pictures, when an item is available in either format. Compared with motion pictures video recordings, particularly video cassettes and video discs, have a number of advantages. The playback equipment is easy to use and less likely to damage the materials when used by an unskilled operator. Video recordings can be viewed under normal lighting. The user has greater control over the presentation of the materials. The medium is more suited to independent library use than is the motion picture. The equipment is quiet in operation and does not have to be used in a special room to confine the sound generated.

For libraries wishing to develop collections of video recordings, sound methods of handling them have been developed and a number of publications is available with helpful guidelines. Three recent articles which are readily available provide clear guidelines for storage of video recordings and provision and maintenance of viewing facilities:

Paris, J. and R.W. Boss. "*The care and maintenance of videodiscs and players*". Videodisc/Videotext. 2(1): 38-46, Winter 1982.

Thompson, A.H. "*Guidelines for the provision of video viewing facilities in libraries*". Audiovisual librarian. 10(4): 189-194, Autumn 1984.

Weston, M. "*The storage and handling of video cassettes in libraries*". Audiovisual librarian. 8(1): 31-33, Winter 1982.

Several books concerning the development of audiovisual collections in general have chapters or sections devoted to video recordings. Librarians will find many helpful suggestions in them:-

Fothergill, R. and I. Butchart. "*Non-book materials in libraries: a practical guide*". 2nd. ed. London, Bingley, 1984.

McNally, P. "*Non-book materials*". 2nd ed. Melbourne, Macmillan, 1981.

8

Thompson, A.H. "*Storage, handling and preservation of audiovisual materials*". AV in action, 3. The Hague, Nederlands Bibliotheek en Lector Centrum, 1983.

Weihs, J. "*Accessible storage of nonbook materials*". Phoenix, Ariz., Oryx, 1984.

Whatever systems are adopted by libraries for handling video recordings, it is essential that they be made as accessible as possible to users. The storage of video recordings, whether integrated with the book collection or housed separately, should be designed to maximise their use. Concern about damage to video recordings by users unfamiliar with the use of the medium have generally been unfounded. It should be remembered that in many countries video recorders are widely available and members of the public are well aware of how to use them correctly. Modern video cassettes and discs are designed to protect the recording medium from damage through normal use and they effectively achieve this objective.

Provision of sufficient playback equipment in the library is important to ensure users can access the information stored on video recordings without unreasonable delay. Headphones should be provided with each machine to avoid disturbance to other library users. While it is sensible to take adequate security measures to avoid the loss of video equipment, it is desirable

that the equipment be made available in a prominent public area of the library and preferably be directly accessible to users. Several of the publications referred to earlier provide advice on selection, use and maintenance of video equipment. In their chapter later in this book, Linklater and Jones provide a sketch plan for the video carrels in use in Swinburne Library.

In addition to providing video recordings and associated viewing equipment, some libraries have developed video production facilities which are made available to users both within the library building and on loan. Video production equipment is used by some libraries to create their own information resources particularly relating to the history, geography and social fabric of their own areas.

The future of video in libraries is an exciting one. In subsequent chapters its application in public, school, academic and special libraries is explored revealing its versatility and value as a library resource.

2 Using video in public libraries

Motherwell District Libraries, Scotland; a case study

Norman Turner

Motherwell District lies a few miles to the south east of Glasgow in the industrial Central Belt of Scotland and serves a population of 151,000 people. The local infrastructure is built on steelmaking and heavy engineering and consequently the area is suffering from the effects of the recession. The unemployment rate fluctuates at around 20%. The Labour Party continues to hold a substantial majority on all Council Committees.

10 Motherwell District Libraries provides a service via a libraries network of ten libraries incorporating two art galleries, and two mobile libraries, with a staff of ninety five, augmented by approximately seventy personnel employed under various temporary employment schemes. It is a progressive service with a full range of facilities available at every service point including sound recordings, video cassettes, original picture loans, other audiovisual materials and community information. Art exhibitions, competitions, live entertainment, film events and debates, and a wide range of childrens activities are regular features. Revenue expenditure for 1984/85 is £ 1,261,000.

Total stock issues are just over 1,800,000 each year. The library service has placed particular emphasis on the provision of community information. This has involved setting up the Motherwell Information Group which is an information co-operative representing formal and informal advice agencies. Prestel, teletext and microcomputers are used to gather and disseminate community and industrial information.

When Motherwell District became the first public library service in Scotland to purchase and lend video cassettes in May 1981, it was simply confirming its traditional commitment to non-book materials. Many years earlier, it had been the first in Scotland to lend gramophone records. Later, it led the introduction of art print loans and then sound cassettes; and so it was only natural that the service should respond to the emerging consumer demand for video.

A "Report on a proposed video cassette lending service" was presented to the March 1981 meeting of the Leisure and Recreation Committee detailing the rates and conditions of commercial providers of video cassettes for home loan and the two basic formats provided. It was suggested that a sum of money could be allocated from a project fund within the 1981-82 bookfund to purchase an initial stock of cassettes including feature films, drama, musicals, comedy, the arts, sports instruction, children's material and general interest cassettes in both VHS and Betamax formats.

No membership fee would be charged to borrowers but a charge for individual loans would be made, part of which would be used to make royalty payments to the copyright owners of the cassettes and the remainder accumulating over one year to offset most of the initial cost of purchasing the video cassettes.

A further report was requested and at the April 1981 meeting of the Leisure and Recreation Committee of Council it was explained that video cassette lending services had not yet been provided in public libraries because of copyright and supply problems. These had now been overcome due to arrangements made by the library supplier, Chivers, with a number of leading video cassette producers.

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It was stated that lending video cassettes was a natural extension of the library's existing services. Many of the titles available on video cassettes were already stocked in book or sound recording form. The recommendations made were that:

- 1 a video cassette lending service be implemented immediately, based at Motherwell Library but with cassettes available on request at all libraries,
- 2 the pricing structure should be variable and competitive, and
- 3 the service be provided by re-allocating a sum, not exceeding £ 5,000, from the existing stock fund on the understanding that this sum would be repaid during the year by income generated by the scheme. It was also agreed that any profit accruing should be put towards the purchase of more audiovisual materials.

During the Committee discussion, one Councillor expressed concern that the Council might be providing a service to a privileged, wealthy minority. Others argued against this and the Committee also heard that the only member of staff to own a video cassette recorder was the cleaner!

The recommendations were accepted and the scheme began operation on 7 May, 1981.

The initial stock of 151 cassettes was housed at Motherwell Library and the empty commercial cases were displayed on an EMI/Thorn display unit which incorporates a video cassette player and a television set. The cassettes themselves were housed separately in a numbered sequence in blank cassette boxes in a lockable cupboard in the staff area of the library. Marked catalogues were available at all branches detailing what was available and in which format, VHS or Betamax. Most titles were available in both VHS and Betamax but some were available only in VHS. The charge for a video loan for a three day period varied from £ 2.30 to £ 3.45 depending upon the royalty payment required by the copyright owner.

On the first day of lending twenty cassettes were issued of which nine were VHS and eleven Betamax. Loan charges amounted to £ 65.00. In addition, several of the most popular cassettes were requested by later borrowers as the copies of these had already been quickly issued. Requests for video loans were recieved from other district libraries and arrangements were made to send cassettes to these branches to be lent from there. Among the seventeen people who borrowed material on the first day were fourteen people who previously had not used the library at all. The most popular and most requested items were *One Flew over the Cuckoo's Nest*, *The Deer Hunter*, *Convoy*, *The Kenny Everett Video Cassette*, *SOS Titanic* and *The Wild Geese*.

Table 1 indicates the number of items lent and the income received for the period May to September 1981,

Table 1

Month	Days Open	VHS Format	BETA Format	Total	Gross Income	Income to Libraries
May	16	162	66	228	712	279
June	24	240	81	321	998	408
July	28	251	121	372	1,172	576
Aug.	24	211	115	326	1,045	603
Sept.	27	255	134	389	1,235	701
Total		1,119	517	1,636	5,162	2,567

The membership increased steadily and stood at 327 by September 1981. Of this total 204 users had not previously been members of the library service. By November 1981, the stock had increased to 217 cassettes.

Video was proving to be a very strong attraction to traditional

users and non-users alike - but then the attraction proved too strong! Months after the launch, Motherwell Library experienced its first break-in since 1902 and the entire stock was stolen. Police confirmed the professionalism of the break-in. Meanwhile, re-stocking was taking place. Almost immediately another break-in resulted in another loss of cassettes. The insurance covered loss of stock but not loss of profits. The obviously inadequate electronic security system was upgraded.

Although some local television dealers had a nominal selection of "pop" video there was no other major source of video cassettes and so the libraries experienced little competition. Within a few months, however, private video shops started to spring up. This new competition caused the libraries to reconsider the approach planned for re-opening the service following re-stocking. The Council's graphic artist was called in to advise and it was decided to employ a more aggressive marketing approach. A separate area was created within the library for video display. The colour and design featured in the display area was also adopted for leaflets and advertising material. Charges for loans were reduced to £ 2.00 + VAT for 5 days and £ 1 for overnight and a new-look service was unveiled. Advertising used had a distinctly commercial approach.

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Patrons view video recordings on display

The service took on a new impetus. By the summer of 1982, the stock had grown to 440 video cassettes with most in VHS format (25% were duplicated in Betamax). No V2000 cassettes were purchased. Administration was simpler because royalty restrictions had been removed and there were now over 500 video users who had not previously used the library service. Stock was now being purchased from a variety of suppliers, including wholesalers at keener prices. The rental-only suppliers, like Warner Brothers, were still under consideration.

Whilst the first year of operation had been a great success in terms of public response, the financial target had not been reached. The thefts had caused a temporary business closure and the resulting loss of profits was never recovered.

The second year of operation, starting April 1982, brought things back into line and the target income of £ 10,000 was achieved. In addition, the library had been able to purchase a number of 'slow-movers' such as documentaries, sport and music.

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One of the most stimulating aspects of video lending is the need to review operations constantly. Until video was provided, all materials for loan within Motherwell District libraries had been available without charge. The royalty requirements in 1981 had left the library with no alternative but to charge for video loans. The subsequent removal of these requirements gave more room for flexibility. Towards the end of the second year of operation another new feature was introduced that took the library a little closer towards the ideal of a balanced collection. A number of titles on topics such as soccer, swimming, selfdefence, ballet, birds, railways, war documentaries and health care were made available for free loan comprising 12% of the total stock. There was, however, one condition - they were only available to users **renting** a cassette at the same time. They proved to be very popular. Titles that had remained on the shelf for weeks were being borrowed on a daily basis. Issues at that time, March 1983, were running at some 800 per month and the number of non-users attracted to the library by video had grown to 800.

At the beginning of the third year, the video cassette collection was divided and a second video point was opened at Wishaw Library, a large, busy library three miles from Motherwell Library.

However, the relatively sluggish performance of the Motherwell collection prompted a detailed analysis of the service and this produced many issues for discussion including the following:

a *Stock*

An increasing number of readers were not returning to use the video service. The commercial video shops were providing a better range of popular titles. Procedures for ordering and processing were taking too long. Betamax tapes were taking a lot longer to recoup the cost of purchase than VHS.

b *Loans*

Usage of the service was uneven. Mondays, Tuesdays, Wednesdays and Thursdays each accounted for 10% of weekly loans. Fridays accounted for 15% while Saturdays averaged 45%.

The operation of the request service via branch libraries was taking a disproportionate share of the staff resources. This service enabled borrowers to call at any library within the system and reserve, without charge, any video cassette. In due course, the cassette would be delivered to the library and be collected by the borrower. After making allowances for van deliveries and postal notifications, two weeks often elapsed before the cassette could be returned to circulation.

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Two patrons borrowing a video recording

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c *Income*

At the current rate of use, the income from charges would be £ 6,500 instead of the estimated £ 10,500.

d *Loans to Staff*

Staff loans, at a specially reduced rate, were becoming disproportionate and at one stage accounted for almost 50% of loans. One could surmise that either the incidence of VCR ownership amongst the staff had increased dramatically or they were borrowing for other people.

e *Request Service at Motherwell and Wishaw*

The system of postal notification of the availability of requested items was removing cassettes from circulation for an average of one week.

f *Display*

The only video cassette cases on display were for those titles currently available for loan. This meant that popular new titles took a long time before they were seen on display, as they were re-borrowed as soon as the case was displayed.

g *Publicity*

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Any changes to the service should form part of a new publicity campaign, which should include more paid advertisements.

These issues were carefully considered and midway through the third year of operation the package was changed again. An increasing emphasis was placed on popular titles. These were purchased by a member of staff visiting a wholesaler and purchasing on a cash and carry basis. Immediate processing of items purchased resulted on those titles appearing on the library shelves on the day of purchase.

Staff discount for new titles was discontinued and now only applies to cassettes which have been in stock for three months.

The request service was simplified and postal notifications were stopped. When placing a request, the library user is advised when the cassette is expected back in the library and informed that it will be kept aside for one day only. It is then the user's responsibility to ask for it.

The range of free loan material was greatly extended. Movie "blockbusters" and general entertainment cassettes that were no longer in peak demand were added to the free tape selection. The loan restriction was removed allowing anybody to borrow two free tapes at any one time without condition.

No action was taken about display of publicity but this is being kept under review.

Response to the latest package was gratifying. Free loans increased, paid loans increased and income targets were achieved. By the end of the 1983/84 financial year loans had increased very significantly as shown in Table 2.

Table 2

Comparison of video cassette loans 1982/83 and 1983/84.

Month	1982/83	1983/84
April	659	479
May	687	675
June	783	908
July	946	925
August	1,028	1,215
September	687	1,615
October	860	2,801
November	841	2,431
December	846	2,209
January	720	2,376
February	698	2,467
March	669	2,731
Total	9,424	20,832

By 1984 loans at Wishaw Library were approximately 75% of those at Motherwell Library. About 35% of the stock is now in the free loan category accounting for about 50% of loans.

Now in its fourth year of operation the video service continues to evolve. The video cassettes collection has consolidated its position as a fundamental part of the library stock. It is no longer operating on a self-financing basis. The target income from video loans for 1984/85 is £ 8,500 while expenditure is £ 20,000. Loans of the latest popular entertainment titles will still be charged at the market rate but the rate of free loan items will be further expanded.

The value of the addition of video to the library's range of material has been recognised and its true potential for informational and educational use is now starting to be tapped.

3 Video and youth services in the public library - a United States perspective

Emma Cohn

Small-format video came into existence about twenty years ago with the development of the portapak in Japan. This was a time of great social and political ferment and portapak productions were seen as an alternative to commercial television. The early years of this independent video created a new form of avant-garde experimental art and a new way of documenting local events when a single video artist or a small group with a portapak moved into the streets.

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In the United States independent video began to be shown in avant-garde centres in the large cities, and also in some public libraries and museums which have continued to promote small-format independent video through local screenings. In each such location this happened because a courageous librarian or curator - a kind of video militant - was committed to the idea that a library is more than books. It is a place in which ideas and people can be brought together whatever the medium used.

The pressure of commercial television in the United States running twenty four hours a day on multiple channels (eight channels in New York City) is so heavy that it has now become almost an obligation for public libraries and museums, to provide an introduction to non-commercial television. This is a service that other institutions are not willing or not capable of providing. Because children are "*too short, too young, and lack money to buy advertised products*", little interest is shown by commercial producers in creating programmes especially for them.

If such experimental and documentary video cannot be introduced to children and young people in schools, public libraries and museums, there is the risk that they will see nothing but commercial television during their formative years, and that they will have no way of defending themselves against its manipulation.

Although librarians are now acquiring and using recorded ideas in all media, many are still generally resistant to non-book

materials. Perhaps because the kinds of films and video recordings used come largely from commercial entertainment sources, it is considered they lack respectability. A former Chief-Librarian of the New York Public Library once said that it would not be surprising if five centuries ago there were heated discussions being held by librarians about the relative merits of vellum and papyrus.

The following are examples of video recordings that belong in public library media collections for use with young people and are held by many large public library systems in the United States. Each library must and can find examples in its own country. The following sampling of titles has been chosen for presentation in this chapter because they are also available in at least one other country, France, through the audiovisual services of the Library for Public Information in the Centre Georges Pompidou in Paris. They have also been chosen because, although they were not specifically made for young people, use of them has shown that young people enjoy them very much.

The love tape series 18. 58 minutes, black and white video. Distributed by Electronic Arts Intermix.

This compilation of amazing revelations on love experienced by people of all ages, races, and walks of life opens with a voice-over explanation by Clarke on how each 3-minute tape was made. Fifteen monologues - funny, poignant, angry, philosophic, sensitive and weird by turns - offer striking insights into the complexities of love. A child ends this series saying, "Well, I love my stuffed animals. Or maybe I love myself. Or maybe I love my life."

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Pick up your feet: the double dutch show.

30 minutes, colour video. 1981. Produced by Skip Blumberg. Distributed by Electronic Arts Intermix.

Chronicling the Eighth Annual World Invitational Double Dutch Championship held in New York City, the tape focuses on four of the most popular teams in the event: the Fantastic Four, the DD Tigers, the Jumping Joints, and the Dynamos. Intercut with sequences from the championship meet are background interviews with coaches and team members and a behind the scenes view of practice sessions. *Pick up your feet* is about the love, sweat, and tears of competition - shed over victory as well as defeat.

What's expected of me? 30 minutes, black and white video. 1980. Producer Theresa Mack.

Distributed by Women Make Movies.

At twelve, Renee is a round-faced tomboy who enjoys sports, has no boyfriend, and is anxious about what will happen to

her in high school. At thirteen she is studying hard, has lost weight, fights with her parents, and wants to be accepted by boys as well as to excel in school. We see her teachers and parents as authoritarian, showing adult behaviour that is often hard for adolescents to understand. This is a tape that captures the awkward passage between childhood and adolescence.

When librarians locate non-commercial video art or documentary recordings in their own country or purchase them from other countries which they feel will be meaningful and useful to their young publics, they have an obligation to review those recordings in their professional library journals.

Many otherwise assured and capable children's and young adults' librarians say, "*I can't*," "*I never have*," or "*I don't know how*" when asked to write a review of a video recording.

20 A video review can be prepared as easily and as well as a review of a book, if the librarian has confidence in the medium. A video review should be thought of in the same way as a book review - a service to the library's young public, as well as a way of interpreting new material to the library staff. The purposes are to ensure that young people do not waste their time on mediocre content and to bring the best in all media to their attention. There should not be an overly concern at first with the technological aspects or the problems of video. Continued experience in using the medium will increase expertise. Just as taking a photograph forces one to focus on the subject, writing a video review will force the reviewer to focus on the purpose, form and contents of the video recording and judge it in terms of the needs of the young people served.

There are questions which must be answered positively when reviewing a video recording:

Does the recording invite participation - visually, through the imagination, through curiosity (intellectually), through feelings (emotionally)?

Is the recording respectful of children and the subject?

Are the technical and artistic quality compatible? Are actions related to consequences?

In addition

Information must be accurate.

Content and style must be non-racist, non-sexist, non-chauvinistic.

With careful collection of print material about video, the youth

librarian can contribute to the survival and growth of non-commercial video. In gathering art and experimental television, an information and reference centre can be created that can be used by students, parents, teachers and other adults interested in this medium. In other words, the library should continue to do what it already does so well - collecting everything available that will help young people develop good reading habits and add good watching habits to that list.

It is a good idea for librarians who work with youth to learn who is creating video in their cities or communities. This may be done by consulting with local and national museums, community centres, university art departments, and film schools. The library should be a show-case for the very best of such work, particularly video recordings appropriate for children and young people. It will be found that the video artists appreciate the opportunity to try out their work with young audiences.

Librarians could also establish who is working with the television reform movement in their cities or communities. Library patrons who are active in television reform can suggest useful programmes to take place in libraries such as films about television, demonstrations of video cassettes on storytelling, or discussions about the implications of the new technologies for young people.

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The library can also become a place to house community video archives. Because of the rootlessness of many local video groups and artists, it is extremely valuable for them to have the library keep their work and make it available for playback on request to groups and individuals.

All of these projects involved with the new technology - programming with video makers and acquisition of suitable equipment for the use of video - will usually have to be specially funded either by government agencies which sponsor innovative activities or by private organizations such as banks or industrial or scientific corporations. Experience in the United States has shown that Friends of the Library groups have been effective in obtaining such funds.

Few activities so effectively bring young people to a better understanding of the whole world of television as do teen-age video workshops. If a workshop is done in a library, the librarian should be in the role of workshop director and manager. Technical expertise and teaching equipment operation should be the responsibility of specially qualified staff, whether they come from within or outside the library.

In my own library, 16mm films made by teenagers were being shown and film makers whose work was in our film library were being invited to talk to young people about films in the same way that authors had always been invited to talk to young people about their books. One of these young film makers, then in his twenties, told the library about a New York State resource centre where video equipment could be borrowed for a workshop. This same young man became the workshop teacher and, with a \$ 500.00 grant from the New York State Council on the Arts, the library began.

More than a dozen teen-age workshop participants were suggested to the librarian director of the workshop by high school and junior high school librarians. These were young people who loved photography and film and who were curious about the new video portapaks. They felt very privileged to be invited to learn about and use this new equipment. Workshop participants met every Saturday morning in midtown Manhattan for ten weeks. The librarian wrote letters to parents describing the project to them and to the people in the sites we wanted to use for our sessions. A detailed record of procedures and expenses as well as a log of activities was kept.

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The general theme of the tapes was to be the exploration of the neighbourhood of the Donnell Library. For the subject of the first tape the group chose the Peace March of 6 November 1971, which was one of the last to protest the war in Vietnam. The librarian visited the headquarters of the peace march the night before the event to obtain press passes for the group and to arrange for points along the march that the group wanted to cover. A long audio tape was made with the Public Relations director of the march and the librarian in case a voice-over might be needed later to accompany the video. The quality of the sound which would be obtained during the actual video recording was uncertain. In fact, his sound track was never used, but it is indicative of the kind of preparation the workshop staff felt was necessary to produce quality recordings.

On the march, interviews were held with veterans of World War II, Vietnam Veterans Against the War, librarians marching with their union, as well as construction workers watching the march from their worksites. The teen-age workshop members, their instructors and the librarian covered the march for a full eight hours that day. They knew how many thousands of people were involved and how big and exciting the event was. When they returned home late that evening and tuned in to the news coverage of the day by their local commercial television stations, imagine their shock and surprise to hear just a few seconds of coverage given to the march and to hear the announcer say that

"it was a small turnout." This was a lesson in news coverage that none will ever forget.

The viewing of these tapes the following week was very lively with much discussion of the strengths and weaknesses in the shooting and sound recording and about the various camera styles and points of view.

This workshop was conducted in rather an ideal situation as equipment was borrowed from a central source responsible for maintenance and staffed with technicians to help. Initially it is probably better for a library to borrow equipment rather than purchase it if this is possible. We also got fifty nine hours of our technician-teacher's time at \$ 3.50 an hour and seventeen half-hour tapes at about \$ 12.00 each. At the price the library paid to hire equipment and technical staff and purchase video tapes for the workshop, do-it-yourself television was as close to being a popular medium as it can get.

What is the relevance of such a workshop to the public library's traditional goals? It is a way of involving young people and the library more directly in community affairs and helping the library serve its purpose as a neutral meeting ground where people can exchange ideas.

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Another useful outcome of a video project is the chain-reaction effect that it has. People find out and are drawn in. Several librarians learned about the potential of video for the first time and they conducted other projects. One of the most notable of these was a video recording made by teenagers about "*How to behave in the library.*" They had been some of the worst behaved young people imaginable, but making the video turned them into friends and enthusiastic library supporters.

Several of the participants of the first workshop have been deeply influenced by it in their own careers in the communications media. The following testimony by workshop member Rehana Hamid has been reprinted many times in the library press in the United States and is worth reproducing here. Rehana was a senior in New York City's High School of Music and Art at the time she wrote this statement in 1972:

To help a teenager get in touch

Rehana Hamid

When I first joined the Teenage Videotape Workshop at the Library, I was more than a little scared. I knew next to nothing about video, and I wasn't so sure that I'd be able to

handle anything as technical as it seemed to be, but I really wanted to give it a try. To my surprise it was fantastic from the start. I didn't even mind getting up early on Saturdays!... As I learned more, I began to feel more capable and started to have much more confidence in myself ... We all got a chance to work with the camera, microphone, editing decks, and other equipment, but at the same time each person was able to pursue their own particular interest further. Certain people preferred to edit, some really liked doing interviews, so they would get to do those things more often... We got to see the results of our work almost immediately (one of the great things about video - no developing). Everyone had their favourite techniques when it came to camera work, and although everyone received a share of helpful criticism, it was never like putting you down...

The videotape workshop taught me much more than just the basic skills. I learned how to work creatively in a group, something I had always found difficult to do. There's a certain amount of give and take that went on, a sharing of work and ideas, that was a completely new experience for me and a great one!

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Perhaps most import of all, learning about video tape opened up a whole new way of looking at things. It's hard to use a script when you're taping a subject. The unexpected always happens, and you have to be prepared to take it all in with your camera. You begin looking for things, anticipating what is about to happen. The tape shapes itself as you record more and more information, and the finished product often comes out totally different from what was expected. Quite often you end up with a more realistic view of the subject too, because you have recorded *what happened*, not what you *think* happened. I find I'm much more aware of rhythm and motion these days and sometimes I walk down the streets pretending I'm looking through a lens - just framing all the beautiful movements that I see.

I'll never feel the same after having attended the workshop... Looks like it's shaped my life, and the more people that have experiences like mine the better. It's time we started getting in touch!

Finally in this chapter a project for television education in France is discussed. Although the project involving video and young people and launched by the Ministry of Education in 1980 is not a library one, it is one which French librarians are observing with interest and which is being reported in their professional press. It is an example of interministerial co-operation which may serve as a model in other countries. It will have the effect of

influencing thousands of young people, parents and educators through teaching them critical viewing skills.

As the influence of commercial television can no longer be ignored, the French government decided on a new educational perspective in respect of video based on innovative creative work with television which has been done by some young teachers during the past decade. In order to take advantage of their experiments and to encourage their work it was decided to set up a programme which would integrate television and other audiovisual media into the school curriculum. Television would not compete with the school courses, nor would it be thought of as co-existent or parallel with the school programme. It would be considered a new and original element in the French educational system in nine different locations around the country.

The question of how television is made is one of the most interesting and absorbing questions for young people ten to fifteen years old. Putting equipment into their hands will sensitize them to the production of pictures and sound in the language that is particular to this medium, rather than the language of the written word alone. Direct contact with professionals is the best way to permit the young people to have such experiences. In the test sites there is considerable opportunity for young people to work with adults who provide television programming on the French regional channel FR3. These people produce the local news and the children worked well with them.

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It is also a particularly valuable way to get different groups of teachers together with local artists, writers, sports figures, and other such people.

Contents of the sessions with the young people included familiarizing them with the equipment, camera work and procedures for programming. In other words they were involved in developing media literacy. Many of them were able to participate in actual production exercises. It should be emphasized that these activities are not supplementary to the school curriculum but must take place during school time in the primary grades and during the school time allocated to educators for independent projects in the secondary schools.

Although parents, whose participation was integral to the project, responded very favourably to the activity, one of the chief concerns of the pilot programme is the under-representation of parents in the project. It has been found that the young people who consume the most television are the

children of the least educated parents. A way must be found to make these parents understand their role in the project and suggest specific activities for them.

The project will be carefully evaluated.

The Minister of Education in France has said that television and its intelligent use is an educational priority in his country. Can the same be said in the United States and elsewhere?

4 Video in children's libraries in Sweden

Anna-Maria Kylberg

What does TV and video do to our children? What can we do about it? These questions are posed in a pamphlet published by the *Swedish Parent-Teacher Association* and other important organisations concerned with child care in Sweden.

It is said that Sweden today has more video recorders on a per capita basis than any other country except Japan. In 1985 it is believed that 20% of all Swedish households will have access to a video recorder. Children will spend more and more time watching television and video recordings.

Young people of twelve years of age in Sweden spend similar amounts of time watching television and video recordings as they do in school. A survey conducted in 1981 in Stockholm of youth between thirteen and sixteen years of age revealed that 76% watched video recordings. Young people prefer watching video to television. Watching video is something you do together with your buddies, while watching television is a family matter.

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"Video is mobile and therefore shares the same attractions for youth as the transistor radio and the sound cassette " said Keith Roe in a 1981 report, *Video and youth: new patterns of media use*, on an investigation concerning video and youth conducted at the University of Lund in Sweden.

"Video gives much greater choice of, and most especially potential control over, contents. As often happens, consumers have taken the potential of video to its logical conclusion" continues Keith Roe. He also points out that youth were among the first to appropriate this new technology and to use it in innovative ways.

Video has, so to speak, changed the patterns of media use in Sweden. Consumers, particularly young ones, have chosen video.

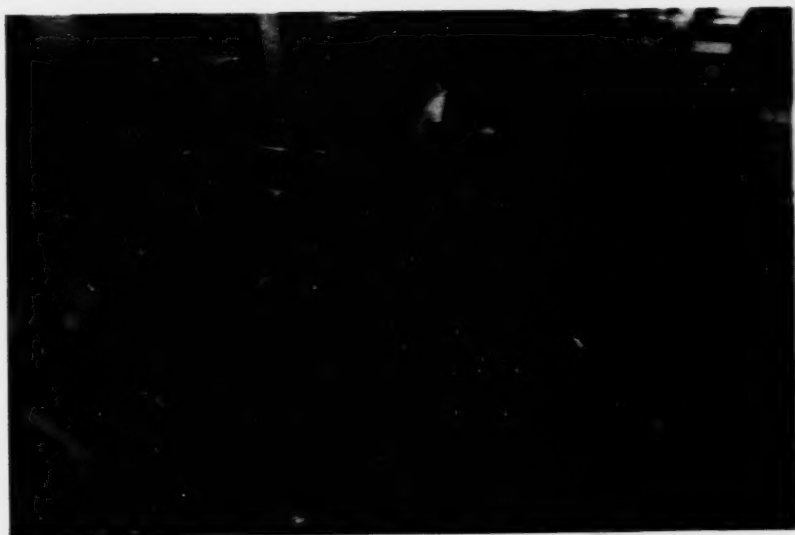
Expanding opportunities for use of video are transforming media viewing. It is therefore important that parent-teacher

associations and similar organisations are aware of what is happening and that they inform other adults about the new media and the effects they may have upon children. It is also of the utmost importance that schools, libraries and other institutions involved in the care of children teach them how to use this new media meaningfully.

Provision of video in libraries is not unusual, particularly in children's departments. Helsingborg Public Library in Sweden has provided video in the children's room since May 1973 when the library took part in an experiment involving video recordings in libraries, bookmobiles and pre-schools, initiated by the Swedish Radio and Television Corporation, to provide answers to questions such as the following. What happens when the public is confronted with a video recorder in a public library setting, especially in a children's setting? Can you be sure that the equipment will function reliably when operated directly by library patrons? What impact will video have on other activities in the library? Will the library use video to help cope with disciplinary problems?

By October 1974, it was established that the video recorder (VCR) still worked reliably although operated by the children themselves; children did not interrupt other activities in order to view video as they could always look at the programme when

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they finished whatever else they were doing; the book circulation increased, especially of books dealing with subjects featured in video programmes; the video recorder became an accepted part of the library's equipment; children could choose for themselves amongst the programmes and they could influence the presentation, repeating a sequence if they wanted, or "jumping over" some parts or skimming through others; the library did not use video to solve problems with noisy and disturbing children; the library needed more staff than before to handle viewing and follow up programmes (it was found to be important that a staff member reviewed the programmes with the children); and library staff involved with video found it worked very well in a library context.

Now, ten years after the experiment the library has some 150 cassettes, all of them dealing with pre-school subjects, and one video recorder. Unfortunately loans of cassettes cannot yet be made to the public, but it is planned to change this in the near future.

Privately owned video shops are now heavily involved in the distribution of video cassette recordings. More than fifty such shops exist in Helsingborg.

The nature of some video cassettes available to the public, including children, has created widespread concern recently. The brutality and violence in some programmes has shocked many in the adult population and has been the cause of national debate about censorship. Legal action has been taken against shops lending such video cassettes to children under the age of sixteen.

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An official report, presented to the Government in 1982, emphasised the importance of public libraries as distributors of video recordings to the general public. Whilst the Government agreed with this report, no additional funds have yet been made available to permit public libraries to expand the distribution of video cassettes.

The Swedish Radio and Television Corporation has initiated a two year programme of video cassette distribution through the Sodertalje Public Library, south of Stockholm. These cassettes deal exclusively with adult education material. More libraries, including Helsingborg, will shortly be involved in a programme planned by the Swedish Radio and Television Corporation for the distribution of educational video cassettes.

The Educational Audiovisual Centre in Helsingborg operated by the school authorities will also be involved, helping the libraries

to copy programmes where this is permitted. The Government appears to be favourably disposed towards provision of video recordings in libraries as an alternative to the flourishing video shop distribution. In 1985, the Swedish Film Institute together with the Swedish Library Association and Swedish Radio and Television Corporation will commence a trial in twenty Swedish public libraries involving video recordings of movies. About forty-five movies for adults, youth and children will be distributed on VHS to these libraries and used during a period of three years. Libraries will be able to renew their stocks after each year. The video cassettes will not be available for loan purposes but only for use within the libraries. Librarians in Sweden will await with interest the results of the trials.

Although the provision of video in children's libraries in Sweden has been limited to date, I consider it is important that libraries provide adequate video resources, paying particular attention to quality video recordings produced for children and young people; video recordings produced for handicapped children, particularly the deaf; locally produced video programmes; video programmes dealing with local subjects; video art; and educational video programmes.

5 Video services to cultural groups: a London case study in language development

Neville Price

Video recording was first used in television broadcasting some time in the 1950's as an aid in live broadcasts. Due to the remarkable technical advances of the next decade, a cheaper, lighter and smaller version of the original bulky video tape recorder and camera came into use. It was developed mainly in Japan where a commercial market was foreseen for it with a portable video recorder and camera, marketed as the "portapak" package. Because of its portability and manoeuvrability it was used for work with community groups and young people as well as by some large firms and organizations. Considering the power of video as a means of communication, it is surprising that it is not used in more public libraries as a complement to books and allied materials. Some libraries in England now stock video recordings of films which they lend for home viewing. Even so, their stock is usually controlled by some outside agency and the contents limited to films currently available in England. Perhaps libraries feel that they do not have the financial resources or that it may even be the prerogative of more specialised institutions to provide video resources.

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In attempting to reach out to cultural minorities video can be very helpful as a means of communication in stimulating interest and attracting them to use the libraries. Video has potential to be used in teaching English as a second language, as a documentary aid for recording social customs and manners, for work with young children and old people, especially for showing films and stories in different languages, and as an instrument for community involvement by making local video recordings. In fact, the potential use of video in public libraries is extensive and may cover other departments such as staff training and reference.

Video was introduced some three years ago to the libraries of The Royal Borough of Kensington and Chelsea, an inner London area, to assist in teaching English as a second language to immigrant communities.

In order to understand the reasons for introducing video in the libraries of this area of London an appreciation of the community and its background is necessary. Ethnic minority residents form a substantial proportion of the population in various areas of this part of London. One-third of the population was born outside Britain and additionally there is a growing number of young people from ethnic minorities who were born locally. In one particular area the main minority groups are Moroccans, Spanish and Portuguese, but there are other groups requiring consideration in the overall provision of library services. Elsewhere it is less easy to identify particular ethnic minorities because of the very great number of small communities from all over the world, but the total proportion is still high at 38% of the population. Many of these residents speak and read English, but their tastes and interests often differ from the average English resident. There are also many residents, including those who can read English or whose mother tongue is English, who appreciate literature and material in other languages or concerning cultures associated with those languages.

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The last twenty years have seen a dramatic migration of people to Britain. Large groups of migrants have been motivated to come to Britain, mainly to escape political and economic oppression. Many of them hope to make enough money in order to return to their homeland and buy a business or a piece of land, but, due to low wages and high costs of living, many unfortunately are caught in a trap and are obliged to stay. The life of immigrants is not easy. They have to face the problems of living in a new environment. The culture shock that they suffer can be emotionally upsetting even when they emigrate to areas of their own choice. Apart from the possibility of experiencing unpleasant racial encounters they are usually preoccupied by practical problems like obtaining a job or making a living.

In many cases immigrants bring their children. It is said that children and young people can adapt more readily to a strange environment; but they too experience a certain amount of cultural shock which in some cases can be more damaging to a young person than to an adult who is more mature and experienced. It is not suprising, therefore, that a large percentage of people from ethnic minorities, especially women, tend to suffer emotional stress. For many of the women, most of the time is spent at home doing domestic preparations for men and children. Those who work often find it difficult to run a home as well as concentrate on a steady job. For those who do not speak English the situation is made worse by the children speaking more English which they learn at school and less of their mother tongue. The communication gap between parent and child widens as the child's ethnic language

vocabulary weakens, resulting in the adult becoming more isolated.

The library can play an important part in these circumstances by promoting the teaching of literacy and English as a second language in conjunction with educational agencies. For the literate migrant, the library can play a more conventional role by providing books and periodicals in the mother tongue language. In this way they are able to read material in their own languages about their own homelands.

In 1979 the Community Librarian of the Royal Borough of Kensington and Chelsea proposed plans for a major project involving the libraries of the Borough in the teaching of English as a second language in cooperation with the Community Language Centre. As many nationalities do not speak English, these people are hampered in everyday communication such as asking for bus fares, goods in shops, and this intensifies their isolation. Stories abound of immigrants going into the wrong toilets because they cannot read the appropriate sign, or not alighting from a train at the correct station for the same reason. The Community Librarian carried out preliminary enquiries regarding the value of providing material for teaching English as a second language. It was eventually agreed that the library system would provide the teaching space and the books and

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Video in action - a teacher demonstrating to students

video resources and the Community Language Centre would provide the teachers and the students.

A detailed application for funding was made to the Department of the Environment under the enhanced Urban Aid Programme. This scheme was initiated by the Government under the Local Government Act of 1966 to assist capital and non-capital projects for local authorities in areas of *"special social needs"*. This term covers *"poverty, high levels of unemployment, overcrowding, lack of basic household amenities, old and delapidated housing, educationally disadvantaged, inadequate community services..."* The main purpose of the Urban Aid programme was to assist local government by providing facilities in the most deprived areas of conurbations, which would help tackle special problems experienced by local government departments, encourage innovations and create initiatives in the community. Enough money was forthcoming under the Programme to buy two television sets and video tape recorders, a hand-held camera and appropriate software for the purpose of teaching English as a second language. One set was placed at Brompton Library in the South of the Borough while the other set was placed at North Kensington Library in the North of the Borough.

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To launch the project a demonstration of the equipment was arranged at Brompton Library to coincide with the first showing of the British Broadcasting Corporation's twenty week *"Speak for Yourself"* series on teaching English as a second language. Invitations were sent to community leaders of cultural minorities, teachers of English as a second language, the *"Speak for Yourself"* team from the BBC, librarians and the local press. Wine and cheese were served to some forty guests who inspected the equipment and watched the video recording and playback of the first programme. The BBC allowed 'special copyright concessions' for off-air recording of continuing education programmes for group use provided they were *"used for institutional purposes only on the premises in which they are made."* The series of *"Speak for Yourself"* programmes were recorded weekly and used by teachers from the Community Language Centre on visits to the library.

The Community Language Centre is housed in the crypt of a Victorian church in Earls Court in the Royal Borough of Kensington and Chelsea. This cosmopolitan part of the Borough borders on some of the more desirable residential property such as The Boltons and Brompton and, in parts, socially deprived areas are juxtaposed with areas of affluence. The Earls Court Study, a survey conducted by the local Council in 1979, identified ninety five nationalities living in the area, while the

1981 National Census described it as the most densely populated square mile in England and Wales, and possibly in Europe. The Community Language Centre was set up in 1978 by the South Kensington and South Westminster Language School to provide classes and volunteer home tuition in English to adult immigrants, migrant workers and refugees living and/or working in the area for whom English is a second language. Since then the Centre has achieved charitable status with fund-raising ability. There are eighty students at any one time and twelve teachers and voluntary assistants. Classes are held from once to four times weekly at various times of the day in different venues. Enrolment is at any time of the year and all prospective students are requested to attend an interview before attending a class. The fees are kept very low and in some cases the classes are free, except for the very advanced Monday and Friday classes. Home tuition with a volunteer can be arranged if a potential student is unable to attend the class.

If lack of confidence or cultural differences inhibit a potential student who would like to attend from doing so, there is a special scheme to recruit, train and co-ordinate voluntary tutors to visit the students for an hour per week at home. It is not a substitute for classes however, and volunteers are not trained teachers. The Community Language Centre is constantly seeking 35



Use of a television camera - a student taking pictures while a teacher directs the session

volunteers who are required not only to be home tutors, but also to help in the office, look after children - a creche is provided - distribute publicity and carry out other related jobs. The Centre also provides a library for the students. This contains a large quantity of material on different cultures and immigrant law.

The local library, through contact with the Community Librarian, supplements the collection with multiple copies of teaching books, easy readers and books in different languages. There is also a mother and toddlers craft group and a drop-in social centre for second language speakers.

The majority of students is female and most are married. The students are of all ages although most are between twenty five and thirty years. Although composition of classes is extremely varied, it is noticeable that in the evenings there tend to be more male and slightly younger groups of students. Perhaps the predominance of women confirms the view that men are more likely to be working and learning to speak English in the workplace.

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When it was proposed, the scheme was a new departure for the library service and expert knowledge on selecting video equipment was necessary. The Community Librarian sought advice from the Media Resources Officer of the local evening institute who was very pleased to help in setting up the project. Among the many questions raised was that of whether to buy or rent equipment. Purchase was costly and such equipment was likely to be out of date in a relatively short time. While renting equipment would include the cost of service and replacement, it was very expensive indeed as it involved rental of a machine with special facilities. As an equipment maintenance allowance was included in the grant, it was decided that purchase would be less expensive than rental over two years or more. Another important point for consideration was the type of video system to use. As the market was largely dominated by the VHS format and as teachers advised that it would be preferable to use VHS because of the availability of more teaching tapes in it, this was chosen as the format to be used. A decision was then made to purchase the following equipment at a cost of £2,299:

- 1 JVC GX77E camera
- 1 JVC HR4100 portable video cassette recorder inclusive of mains adaptor and battery
- 1 JVC 3320 table model video cassette recorder
- 2 Sony 16 inch portable colour television sets with remote control

- 1 JVC portable tuner/timer
- 2 Flec lamps
- 2 Flic tripods for the lamps
- 1 Belora tripod for the camera
- 1 JVC microphone
- 2 Unicol video systems trolleys

Blank two and three hour tapes were also bought as these would be needed to video record programmes and for use with the camera. The portable recorder and camera were kept together at one library so that recordings could be made indoors as well as outdoors. When the order was placed for the equipment, another was placed with the Council's Works Department to instal aerial points to ensure proper picture reception.

Having this kind of equipment presents problems in security. The percentage of robberies involving radios, hi-fi sets, televisions and similar items is very high indeed. It is imperative therefore, that every effort should be made to safeguard against theft by insuring the equipment and storing it in a safe place. The equipment was set up on 'Unicol' video systems trolleys and wheeled out for teaching, being returned after use to the storeroom which was kept locked. Even these precautions were not effective and unfortunately at one library thieves forced their way into the building and stole all of the equipment including the video cassettes.

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Using video successfully as an aid in teaching requires familiarity with the medium. It can be daunting to some students, and teachers in this project have found that it is more useful with advanced students. Classes are kept to a maximum of ten persons so teachers can involve students in role-playing situations. These are video recorded by the students and then replayed in part or whole. The students can see themselves speaking and can analyse their eye contact, physical expressions and mannerisms. Many people obtain an understanding of English from watching language films. In classes for English as a second language, short locally-made films can be used for the same purpose. Some teachers video record particularly entertaining television programmes or news broadcasts for use in the language teaching process.

The introduction of video equipment in the libraries was not without problems. There was some reluctance on the part of the teachers to use it because it appeared too complicated. However, with the help from specialist staff from the libraries' Special Services Department, a series of three-hour training sessions was conducted for teachers who would be directly

involved with the equipment. Each teacher was given a complete description of the equipment and a copy of the instruction book. They learned how to record a programme and replay it and how to use the camera and its tripod and other skills useful in producing a video recording.

The libraries' video facilities are not yet used to full potential. There are many other ways in which they could be utilised to stimulate discussion and debate and for study and research. Careful planning and a willingness to take initiatives are essential if the potential of this medium is to be explored and achieved.

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6 Video in parliamentary libraries - applications and implications

Michael R. Mann

In providing parliamentarians with information, parliamentary libraries have relied very heavily in the past on the printed word. It is not difficult to imagine, however, that certain types of inquiries could be answered more effectively by using audiovisual materials as well.

Because of its versatility as a medium and its ability to serve both the information and the archival functions, video is perhaps the most interesting audiovisual development for parliamentary libraries. Certainly there is no reason why the parliamentary library should not acknowledge, as other library environments have, that audiovisual materials in general can not only complement the existing monograph collection but also that, in some instances, they may actually prove more useful than the more traditional information carriers.

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The preliminary findings of a recent survey carried out by Anthony Reid of the European Parliament on the use of video in parliamentary assemblies have indicated that, although by no means widespread in use, it is recognized as being an important development in national assemblies and their respective libraries. Even those libraries not presently involved in any of the various video applications have demonstrated an interest in its future utilization. Although the results of this survey have not yet been published, some general conclusions will be found at the end of this chapter and some examples of parliaments which have already adopted video will also be given, where appropriate, throughout the text.

Video, for the purposes of this chapter, is defined as the means whereby visual and aural information can be electronically recorded, stored and played back as required. The scope of the text, therefore, will primarily include discussion of videotape, its implications for the parliamentary library and to what extent the library will be involved in its development within national parliaments.

By breaking down the use of video into four main applications we can see its potential for the parliamentary situation and

appreciate very clearly the versatility of the medium. These four areas of application are:

- 1) Video recording of parliamentary proceedings
- 2) Off-air recording of televised broadcasts
- 3) Acquisition of externally produced video programmes
- 4) In-house production of video programmes.

1) *Video recording of parliamentary proceedings*

The video recording of parliamentary proceedings should be seen as an extension of the existing methods of reporting parliamentary activities. Like the sound recording, it provides an immutable and indisputable record of events. Furthermore, it portrays the atmosphere of the House, catches moments of emotion, intonations and actions, which may never find their way into the written report in quite the same way. It is, by its nature, more selective in coverage than sound recording, being able to concentrate on one shot only at any given time. Some critics of the televising of parliament have argued that this limitation gives a distorted view of parliamentary life. Of course the video recording of parliamentary proceedings does not always presuppose the televising of parliament, nor does the televising of parliament assume that video recordings will be made or stored in any way.

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Anthony Reid's survey has shown that a number of assemblies allow the broadcasting of their proceedings without storing or exploiting the video recordings of these broadcasts any further, whereas other parliaments have video recordings available although the televising of parliament is not permitted.

As an example of developments in this area, the European Parliament currently gives video coverage to approximately 40% of its plenary sessions. Some committee meetings are also recorded. The European Parliament, somewhat unique among parliamentary institutions, basis this 40% on the wishes of the national television companies from the member States of the European Communities. The Parliament's audiovisual unit, which is responsible for the recording operations, makes copies available to these companies (in the required tape format) but also allows them free access to the Chamber if desired. The amount of use made of these video recordings by members of the European Parliament is minimal.

In national parliaments the task of recording may be carried out by the parliament's own audiovisual unit, by an independent agency or by a national television company. It is also conceivable that a joint approach may be adopted. If much of

the work is undertaken by the audiovisual unit, as in the case of the European Parliament, it seems logical that that unit should have complete control of the recording, storage, retrieval and replication of its tapes. The archival function is fulfilled here by the fact that the master tapes never leave the unit although copies of tapes can be made for viewing or lending purposes.

For these reasons and also the considerable technical factors involved it is unlikely the parliamentary library will be involved to any great extent in this application of video except perhaps as an intermediary which handles requests for tapes. In addition, the availability and distribution of video recordings will be appreciably less than for the official written reports of parliaments.

2) Off-air recording of televised broadcasts

One of the features of the video recorder is its ability to record televised broadcasts directly onto videotape. This capability has proved to be a most profitable factor in the home video market and it is clear that such a facility has important implications for the parliamentary information service.

According to the above-mentioned survey, only a few parliaments, such as those of Australia, Canada, Finland, France, New Zealand and Norway, are exploiting this aspect of video. The advantages appear to be threefold. Firstly, programmes can be recorded following specific requests from members, research assistants, and others. Secondly, the recording of programmes such as news broadcasts, 'Today in Parliament', can be carried out on a regular basis and thirdly, by scanning television guides, staff are able to plan which programmes should be recorded each week. In all these cases an SDI (Selective Dissemination of Information) exercise or current awareness service would inform members and others of which programmes were available for viewing and/or loan. As an example of this, the New Zealand Parliamentary Library issues a daily summary called 'Replay' which indicates the television and radio programmes which have been recorded by the Library.

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Perhaps the most pertinent question in this area of video is that of responsibility for recording. Should it be undertaken by the library, the presscuttings service or the audiovisual unit, if one exists? In deciding, it is important to consider such matters as the technical requirements, the nature of the items to be recorded and the way they will be exploited. Many items of a documentary nature would be appropriate additions to the normal library collection and could be recorded within the library

environment whereas others of a journalistic nature would greatly enhance the value of the press-cuttings service adding a new dimension to its work. Television, as either a chronicle of historical events or the results of investigative journalism, can now be recorded and reproduced in a manner not dissimilar to the photocopying of newspapers.

One factor influencing off-air video recording is the number of television channels which are available in different countries. In Norway, for example, only one national television network is currently operating and this greatly simplifies the recording process. On the other hand, in many European countries there is access to several channels. These would include the country's own national networks as well as those received from other countries. This obviously adds a further language complication. Whatever the present situation, it is bound to become even more complicated with the development of cable television and satellite broadcasting. Both will increase the amount of potentially recordable material and, in the case of satellite broadcasting, access to foreign transmissions will become commonplace. In addition, the problems already existing regarding copyright will be increased as a result of trans-national broadcasting developments.

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As a final point on off-air recording, it should be stressed that sound recording of radio broadcasts has been possible for many years and one wonders whether a service, similar to that outlined above, has been offered in the past to members of parliament. To a large extent, of course, transcripts can take the place of sound recordings; they cannot, however, be regarded as acceptable substitutes for video recordings. Even so, it may be that we need to look more closely at the potential of recording radio broadcasts before attempting the recording of television broadcasts.

3) Acquisition of externally produced video programmes

One aspect of video which is likely to involve the parliamentary library more than any other is the acquisition and treatment of commercially and other externally produced video programmes.

Video producers are essentially publishers and, generally speaking, the acquisition of video materials is not very different from that of monograph items. The selection aids which are available, however, tend to be less well organised than those for books; audiovisual materials are rarely treated comprehensively in national bibliographies. Furthermore, video has its own equivalent of the more elusive "grey" literature. Nevertheless, various selection aids, and supply sources do exist, particularly

in the English language, although they are usually of a general nature, covering all types of audiovisual materials and not always devoted specifically to video. These aids include publishers' catalogues, videographies, specialist journals, catalogues from organizations and other libraries specializing in audiovisual materials and new title information from educational institutions, voluntary organizations and pressure groups.

Because of the emphasis placed on the consumer and the bias towards recreational and educational material, it is fair to say that at present there is not a large selection of video materials suitable for a parliamentary library collection. The Library of the Australian Parliament, for example, adopts a rather passive role to selection in that it only purchases or borrows an item as a result of a specific request and not because of any active selection policy.

If the philosophy is adopted that audiovisual materials are different from monographs in format only, then the selection policy will be similar in both instances. One general discussion point worth raising here is that of members having the time necessary to use video materials, remembering that these materials must be viewed in real-time and that browsing is not as easy as in the case of the printed word. If developments in video equipment progress to the stage where easily portable viewing facilities are available then no doubt video recordings will become a more attractive medium. Members could then watch programmes while travelling, for example.

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Once a selection has been made, the only real problem as far as ordering is concerned, is that suppliers are often reluctant to send items on approval. This highlights the value of reviews as aids to selection. Also the format of an item to be acquired must be compatible with the library's own video equipment.

The cataloguing of video has become more manageable in recent years with the introduction of rules for audiovisual materials. The second edition of the *Anglo-American Cataloguing Rules* (AACR2) seeks to treat monographs and other materials alike and the International Standard Bibliographic Description (General) offers a common approach to all documents regardless of format. This is an important point when considering the possibility of integrated library catalogues and the interchange of bibliographical information on audiovisual materials.

Before any video items arrive in the library, important decisions must be made regarding storage, arrangements and utilization.

Indeed, after considering these points, along with wider issues a further decision may need to be taken on whether to adopt an integrated or non-integrated collection. This in turn may mean the development of a separate parliamentary media library. In Anthony Reid's survey only the parliamentary library of the Norwegian Parliament indicated having a media library. As a concept it seems otherwise unknown in parliamentary libraries. There are of course, arguments for and against a separate video section in the library collection. Video cassettes are packaged in such a way that they can be shelved very easily with the book collection if desired. On the other hand, manufacturers do offer recommendations for storage, e.g. optimum temperature and relative humidity, which may determine where the video items should best be located. The provision of viewing facilities may also affect the decision to have a separate video area.

4) In-house production of video programmes

In addition to making video recordings of parliamentary proceedings, the audiovisual unit may be actively involved in producing in-house video programmes. They may be for public relations, such as a programme for schools on parliament, or for internal purposes, such as video programmes for new members and staff introducing them to the library and information services. There is also the possibility that video could be employed in research, and in offering reports on videotape instead of or as well as the traditional written form. This development would be similar to the audiovisual research productions of the United States Congressional Research Service. Any such productions could then be included in the library collection along with any externally produced items or off-air recordings.

None of the survey replies indicated any involvement in this aspect of video although those parliaments which maintain an audiovisual unit may explore this as a possible future service.

Copyright and inter-library cooperation

Before concluding this brief overview of the use of video in parliamentary libraries, it is appropriate to refer to the problems of copyright and the question of inter-library cooperation. Laws of copyright are difficult to interpret even in the national setting, let alone in the international context. For our purposes, however, two points should be considered - the off-air recording of televised broadcasts and the copying of videotape. Bearing in mind the special relationship which exists between national parliaments and national broadcasting companies, it is unlikely that permission to make off-air recordings would be refused.

Hopefully this arrangement would be extended to the international setting so that programmes emanating from one country could be freely recorded in another. The copying of video recordings, of course depends on the wishes of the copyright holder.

Problems of copyright will not only affect the introduction of video in parliamentary libraries but also potential inter-library cooperation. If permission is not granted for the recording and copying of programmes, either for internal or external use, then parliaments will be obliged to contact a central agency to borrow required times. The nature and extent of cooperative activities between parliamentary libraries will be influenced by factors such as differences in national technical standards and developments in satellite broadcasting, video disc and compact video recordings.

It is evident that video will play an increasing role in the work of parliamentary libraries and information services in the near future. Parliamentarians, themselves consumers, will become more familiar with video as a medium and will, doubtless, come to expect it to be available in their working environment.

Some general conclusions from the survey of parliamentary libraries

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Of the 40 questionnaires on the use of video which were distributed by Anthony Reid to national assemblies worldwide, 27 were returned. In 14 assemblies, the televising of parliament was permitted although only 5 assemblies exploited video recordings of parliamentary proceedings in any way.

As far as the acquisition of video recordings was concerned, 12 assemblies were active in either purchasing, borrowing or off-air recording of items. Of these same 12 parliaments, 6 offered both loan and viewing facilities to members, parliamentary officials, and other users; 4 offered viewing only and 2 loan facilities only.

Only 2 assemblies had an active cataloguing and indexing programme and offered an SDI service, 3 other assemblies were engaged in cataloguing and indexing only and a further 2 parliaments maintained an SDI service only.

While all major video systems were represented in those parliaments which possessed video equipment, the VHS system was the most popular although several parliaments had access to more than one system.

As stated previously, although many parliamentary libraries were not involved in video activities at the time of the survey (February 1983) several showed an interest in its future application within their respective institutions.

7 Video in educational institutions - Two examples from Australia

1 Use of video in New South Wales schools

Martha Heeren

Video plays an important role in the education of children in Australia. In New South Wales Department of Education schools it is the role of the school library and the teacher-librarian to help support and develop the school curriculum through the provision, organization and development of resources. The video medium is a format for the provision of knowledge and information, an aid in investigation, a means of communication, and a mode of expression.

Broadcast television came to Australia in 1956. The public broadcasting network, the Australian Broadcasting Commission, now the Australian Broadcasting Corporation (ABC), soon started screening programmes specifically designed for educational purposes, many of which were produced overseas. In 1958 it started to produce Australian based educational programmes which were screened during school hours. The school library was often the venue for the viewing of these off-air programmes. In the mid-1960's the practice of recording off-air programmes for school use was begun. It was often through the school library that the recording and storage of the then black and white video tapes was organized. Videos were no longer an ephemeral resource but a permanent, valuable collection that needed organization.

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The availability of video recording facilities meant that schools in areas with no television reception could be sent copies of programmes to aid in their educational programme. This was originally done centrally through the Department of Education in Sydney. When a greater number of programmes became available this was no longer feasible and instead a master collection of the ABC's educational broadcasts was made available to schools to copy and the services were decentralized to regional centres. The school library often organized the taping of programmes from the masters.

Colour television came to Australia in 1975 and in 1977 the 3/4 inch U-matic system was accepted as the format for New

South Wales schools. At this time the Department of Education also established the practice of buying copyright privileges for educationally valuable 16 mm films and video programmes, for the purpose of transferring these to a 3/4 inch U-matic video cassette format. These video cassettes became the basis for permanent collections of programmes available for lending to schools for short periods of time through the regional centres around the state. The relatively inexpensive nature of the video format compared with that of 16 mm films, brought the provision of multiple copies of items into a more feasible budgetary range.

As the structure of the educational curriculum in New South Wales schools has moved from a more content oriented approach to a process or enquiry learning approach, the patterns of using video in teaching and the types of programmes produced for education through the ABC have changed. When the video medium was first used, viewing of programmes was often in an unintegrated and passive manner. Teachers soon discovered the value of being able to stop the video for discussion, to answer questions or to rewind and replay sections of importance. Students could be trained to develop skills in auditory and visual perception and to be taught note-taking skills. Video provides an opportunity to teach and reinforce skills in analysis and synthesis as video programmes often present an analysis of a situation or synthesize a variety of aspects of a topic. Students can also analyse the structure of the programme itself and the quality and type of information presented as well as synthesize the relevant data collected from the video and from other sources.

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As the medium is a powerful form of communication and an important form of entertainment, students also need to develop an awareness of the effect of media on their attitudes and perceptions. Content analysis and the study of the technical and artistic elements of video programmes help students to become more aware of the effect of the medium on society and themselves.

As the ABC educational programming became more sensitive to the enquiry learning concept in curriculum development, programmes were designed that encouraged children to ask more questions and to find out or discover answers themselves. With this type of programme, the education liaison officers of the ABC started to produce more support materials to be used in parallel with the video programmes. These materials suggest to teachers methods and activities that may be used with the students. Study guides and units have also been developed by classroom teachers and many of these have been distributed to

other schools to add to a pool of resources to assist teachers in deciding optimum approaches to using video.

Teacher-librarians often have an important role as in-school media and curriculum consultants, advising teachers on the resources available and ways of using them. They may also help in the production of further resources. In a primary school situation a video programme may act as stimulus material in the development of a theme involving all subject areas taught. The library is central to such cross-curricula theme development, both in the provision of resources and as a venue for activities and displays of the stages of work.

The natural extension of the enquiry learning concept is student involvement in production. Student participation in the production of video recordings can occur at a number of different levels. Some regions have established specialist technical personnel to assist schools in the development of video resources that reflect the environment and society where the children live.

At one level the school and its community may suggest the type of material they see as important to record. For instance, video recordings of aspects of the local area aid the teaching programme by providing children with examples of things they can recognize and readily identify with. A video technical team then liaises with school personnel and with their help researches the concept and obtains the information needed to produce a video recording. At one school a video was produced recording the history of the suburb in which the school is located. The resulting programme includes old photographs and historical records, interviews with long time residents of the area, views of important physical aspects and landmarks, and opinions of the children on how they perceive living in their inner city suburb.

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At another level the technical team can work with teachers and students to give them the skills necessary to produce their own video programmes. This can involve working directly with the school in a workshop situation as well as having the team involved in making further video programmes that give members of the school community very practical ideas for producing their own productions with the resources they have in their own school.

The students start to learn by doing. Their self-esteem often rises enormously when they first see themselves on the screen. It doesn't take long for the children to want to experiment with various techniques to improve the quality of their productions. As they become more proficient, they also become more aware

of the elements involved in making a commercial video programme and of the effects that can be created to influence viewers, an important aspect of media studies.

Video is an important medium in the teaching of language skills. Any programme on any topic which uses narration or dialogue demonstrates language use and usually helps to extend vocabulary. When teaching English as a second language the format presents several opportunities for practising the use of new words and increasing the self-confidence of the students, both as viewers and as participants in video production.

In the process or conference approach to the teaching of writing, students are asked to write for a purpose and are involved in the drafting of ideas, writing them up, editing, producing a final copy and often publishing. Many schools place the stories written by students in the school library in a book format. Video presents an alternative publishing medium. Children draw up story-boards showing the important characters and scenes from their writing and then produce a video by reading the story while sections of the story-boards are recorded. Combined with background music the results can be most entertaining. The purpose of writing can therefore be publication in either book or video.

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Video is an excellent format for the demonstration of skills to be learnt as well as a useful means of recording students practising a skill so that the teacher and the learner can more readily see where improvements may be made. Video is also useful for recording important school events.

While video is usually viewed by a whole class to support a theme being studied, it can also be used as an alternative information source for individual or small group use. When video recordings are available in the school library, students can view them independently or in small groups to support assignment work. This is also valuable for students wanting to revise materials studied earlier.

As school video collections have increased in size, teacher-librarians are often faced with questions concerning the most effective way to organize these materials. Some school libraries inter-shelve the video cassettes with other library materials but more often the video collection is housed separately where environmental conditions can be better controlled. Some schools catalogue the video collection and include that information in the library's dictionary catalogue; others produce separate lists that can be distributed to each teacher. Increasingly school libraries are using computer assisted indexing

methods. Computer indexing is effective for the production of regularly updated lists, and providing multiple subject access points. This can be done using a computer service to produce a Key Word Out of Context (KWOC) listing or by using a flexible data-base on the school's micro-computer. Many schools have invested in coaxial cable systems so that video screening can be more efficiently and widely distributed throughout the school.

As the New South Wales Department of Education is such a large administrative unit, video is now often used to assist in communication. The centrally based School Library Services Division has produced several short video tapes to explain new developments in school librarianship to teacher-librarians throughout the state. These are viewed by teacher-librarians at local area meetings. In 1984 the Director General of Education also produced a video recording explaining and communicating directions in the state's education and introducing the Department's administrators. This was shown at individual school staff meetings. The major works of Higher School Certificate art students have been recorded on video tape so that other students across the state can gain an overall perspective of the range and quality of art produced.

In New South Wales between 500 and 600 isolated primary students receive their education through the Correspondence School. In 1981 the Commonwealth Government provided funds for a pilot programme to provide video facilities for isolated primary school pupils in Australia. The programme provides eligible pupils with a television set and a video recorder-player and video cassettes of a variety of educational programmes. In New South Wales over 400 students living in isolated areas are eligible to use the programme.

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The programme aims to reduce communication barriers caused by geographic isolation, to help students feel a sense of the wider community, to increase the children's awareness of developing technology, to provide alternative constructive uses of leisure time, and to assist isolated children in the development of personal choice, self-knowledge and self-esteem. A wide range of video cassettes is available.

Geographically isolated pupils enrolled in primary level correspondence education who have demonstrated a good record of attendance and care of school equipment are eligible. The family receives a ½ inch VHS video recorder and television set and if they do not have access to adequate 240 volt AC electric power they also receive a small 240 volt 50-cycle generator which is sufficient to operate the equipment. Types of programmes available include '*basic enrichment*' designed for all

primary age children and their families; '*special interest*' concerned with themes for particular age groups or topics of particular interest to a child; '*lesson support*' linking with the Correspondence School curriculum; and '*local content*' which have been produced at a local level and may be shared with other communities. Catalogues are available and each term students can select six titles in which they are particularly interested. Guidelines for using the video programmes most effectively are provided to the students, their parents and supervisors.

As the commercial market has developed predominantly in the ½ inch video cassette format, more schools are beginning to use this format in preference or in addition to the ¾ inch U-matic format. The New South Wales Department of Education is now producing support materials in both formats. The range of materials in ½ inch format available to schools to rent or purchase is much larger than that in ¾ inch and the price of feature films, which can be useful to teach some subjects or themes, is more within the range of a school budget.

While broadcast television has had an enormous effect on society, video has also had a large impact on education. It has the ability to increase the experience of children and whether they live in a large urban environment or in the Australian outback, they can be part of the '*global village*'. Video can help teachers to demonstrate and explain concepts more effectively and give students experiences that increase their power and skill as individuals to communicate. Video is an important vehicle for presenting information in education and another means of achieving educational excellence.

2 Development of the audiovisual library section and services at Swinburne

Bill Linklater and Bonna Jones

Swinburne Library is a central library which serves a multi-level and multi-disciplinary education institution, Swinburne Ltd. Swinburne Ltd. has two teaching divisions - Swinburne Institute of Technology (SIT) and Swinburne College of Technical and Further Education (SCT).

The SIT is a tertiary institute offering courses for professional qualifications (diploma and degree of Bachelor) and graduate qualifications (diploma and degree of Master). The SCT is a post secondary institution offering courses at para-professional, trade, technical and Tertiary Orientation Programme levels.

In summary, Swinburne's teaching programme covers the full range from trade apprentice training to Masters degrees. Enrolments in 1983 totalled 3,800 full-time, and 6,700 part-time students. The major objective of the library is to develop a collection of appropriate library materials which can support and supplement all offered teaching and research programmes.

The development of audiovisual library services at Swinburne has been documented by G. Baxter¹ in 1977, and although video services were mentioned in that article, they were only dealt with as one aspect of a total service. This article updates that documentation, reflecting the many changes in the available technology, programme availability, and services to users that have occurred since it was written.

Swinburne Library is housed in a purpose-designed five storey building of some 4,630 square metres, which was completed in 1972. At that time it was envisaged that audiovisual materials and equipment would be decentralised throughout the library, and accordingly, three channel audiovideo cabling was provided to 150 standard reading carrels throughout four storeys of the building.

The cable system was a product of the service philosophy and the equipment that existed in the 1960's when the architectural brief for the building was written. However, limitations of three-channel access, combined with the management and scheduling problems associated with cable systems at that time, prevented this distribution system from ever being used.

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In 1973 the basis for Swinburne Library's audiovisual services was settled following consultation with outside media specialists and an internal committee whose brief included planned introduction of educational technology within Swinburne.

It was agreed that the collection would be developed to permit open access with minimal supervision, and that the opening hours of the section would be the same as for the rest of the library. This philosophy of open access was also extended to the equipment. Use of the collection by teaching staff within the library and in classrooms was assisted by an institutional decision to limit equipment purchased by Swinburne to certain approved formats. This seemed a sensible policy in view of the fact that programmes with the same content were available in various formats, and that users should not be faced with a wide variety of equipment from which to choose.

It was also decided that the audiovisual collection would be developed as a central and separate collection using prime

library space, on the entrance level of the library. The original plan of an integrated collection of audiovisual and print materials was rejected as being impractical. It was stressed at the same time that the audiovisual collection would be an integrated collection of all audiovisual materials with a minimum number of classified shelving sequences.

This was a very important stage of development. From visits and correspondence it had become clear that Swinburne would be developing its audiovisual library services in a different way from most other Australian tertiary institutions. Unlike Swinburne's composite of disciplines, most audiovisual collections then existing in Australia were developed to support teacher education courses, and this meant that Swinburne was breaking new ground in more than one aspect.

The Audiovisual Section within the Swinburne Library was established in 1974 when an initial space allocation was made to accommodate an audiovisual office, shelving and two specialised audiovisual carrels. This introduction of a new section to what was originally solely a Reference area meant that some Reference space had to be sacrificed, and each subsequent expansion had to be considered with the overriding concern of how much space the Audiovisual Section could decently appropriate without taking too much Reference area.

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The specialised carrels at Swinburne were designed so that they could accommodate any of the equipment used. They are not tied to any particular machine, and equipment can be moved at will. The carrels were designed by library staff in conjunction with the Mechanical Engineering Department at Swinburne and are larger than most, particularly in depth, to allow a reasonable distance between the monitor screen and the viewer and also to allow a reasonable throw for projection machines. The 'wings' of the carrels help to reduce distractions. The brackets and shelves serve the dual functions of joining and strengthening the carrel structure with a shelf for the video monitors and are removable. Because the carrels can accommodate different types of equipment, the combination of machines and carrels can be varied to suit usage patterns. When one machine is being overhauled, it can be replaced by another. Each carrel has three power outlets, and they are all on one power line so that power to all carrels can be easily shut down together.

The detailed specifications for these carrels have been freely available to other librarians, and the 'Swinburne carrels' can now be seen in a number of other libraries in Australia.

At the same time the Audiovisual Section was established

(1974), the library obtained approval for an equipment grant to purchase a reasonably large scale video replay system with the video standards and format left unspecified. The proviso was that development of the system was to proceed in stages and be evaluated at the completion of each stage.

In Australia in 1974, broadcast television was still monochrome and colour transmission was not scheduled for release until 1975. Therefore, the decision to use colour video in the library situation was logical on a planning basis, but presented many problems in terms of supply and service.

The most difficult decision that had to be made concerned the cassette/cartridge format that Swinburne was going to adopt as its standard. At that time the first 'generation' of competitive video cassettes had only become available in Australia, and these consisted of three basic yet incompatible formats:

- U-matic, a $\frac{3}{4}$ inch cassette format. In Australia, machines using this standard were then marketed only by Sony and JVC. Both PAL and NTSC colour video cassettes could be



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Video equipment for student use in Swinburne Library

played on the Sony machines, which meant that the large number of commercially produced United States and Canadian programmes could be used without expensive conversion.

- Philips ½ inch cassette (N 1500 series VCR).
In Australia these machines were marketed by Philips and were designed to operate exclusively on the PAL colour system.
- National ½ inch cartridge. This machine used ½ inch 'J' standard video tape which could be packed into the cartridges. The machines marketed in Australia were designed to operate on the PAL system only.

After considerable deliberation, the format adopted by the Library (and Swinburne as a whole), was the ¾ inch U-matic video cassette. Apart from quality considerations, U-matic was favoured because of its facility to accept PAL and American NTSC standards in both monochrome and colour. The latter was a great advantage at the time, since relatively few programmes were available in the United Kingdom and large numbers of programmes were being produced in this format in the United States.

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Two Sony U-matic machines, a recorder-player and a player only, were obtained in Australia, but small (14 inch) colour receiver/monitors for the carrels had to be imported from a supplier in Hong Kong. Australian marketing was certainly not aggressive at that time!

A great deal of effort was given to the selection of the first twenty or so video programmes. Attempts were made to align purchases directly with teaching areas and with the interests of staff known to be enthusiastic and innovative followed by extensive and deliberate promotion to teaching staff in general. This promotion was done unashamedly using the novelty value of both the new device, the video cassette, and the fact that the programmes were in colour rather than in monochrome. Once the interest of teaching staff had been raised, it became possible to promote the availability of programmes from the HELPIS and CELPIS listings from the United Kingdom, which often coincided with Swinburne's own teaching needs. This was then followed up with commercially available material and in-house production.

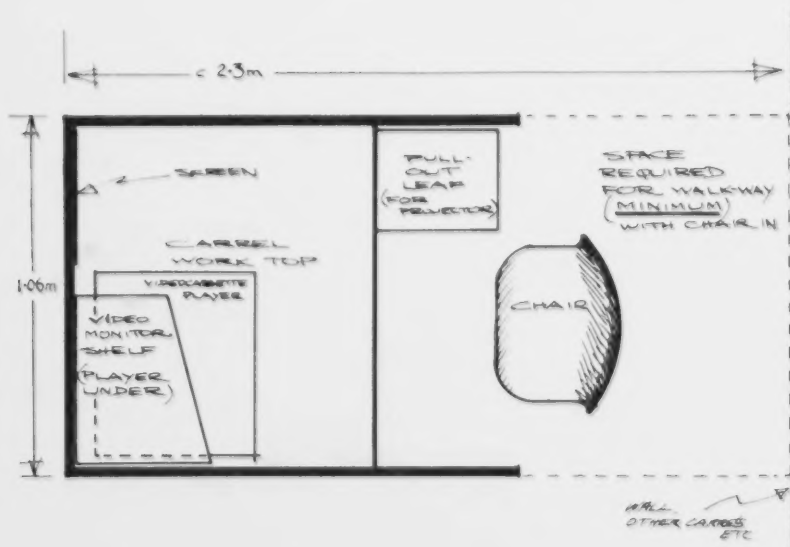
The introduction of ½ inch video cassettes in Betamax and VHS formats came much later to Australia than to either the United States or the United Kingdom, and Australia has never

had the confusing variety of incompatible $\frac{1}{2}$ inch cassette formats that were originally offered to the United States market. In Australia, VHS and Betamax co-exist, with VHS having the edge in educational use and sales. As yet U-matic remains the favoured standard for educational video in Australia.

The $\frac{1}{2}$ inch cassette 'explosion' in Australia started in mid-1980 when programmes, particularly feature films, became available. Looking back, it is hard to believe the market penetration that has been achieved in the last three or four years. Given the ready availability of $\frac{1}{2}$ inch equipment, the large range of software available, and the recording capacity of cassettes, it was inevitable that this technology would be used in classrooms at Swinburne, particularly by teachers in media studies and film and television production. This teaching use has led to pressure on the library to introduce Swinburne's preferred $\frac{1}{2}$ inch format, VHS, as a second video format for public use.

As a first step towards this, two U-matic machines, which were due for replacement, were replaced with two VHS machines in late 1983. Limited software is available for these machines and, at this stage, the programmes are specific to the teaching areas just mentioned.

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Sketch plan of the Swinburne carrell

It seems that in future at Swinburne, VHS provision will increase and reduce U-matic provision in the area, and that 'new' users, such as media studies and communications studies students, will demand services that, because of space constraints, can only be provided at the expense of existing services and users.

Video disc provision in the area is inevitable, and the prospects are quite exciting, particularly if one thinks of the services that can be offered with the interactive disc. The disc will be treated as yet another co-existing format with VHS and U-matic in the audiovisual area. Again, the introduction of the disc will have to be at the expense of another existing service, and in the long-term this will probably be U-matic provision.

The promotion of the audiovisual area and services proved to be successful and led to rapid expansion of the equipment, space, software and staff required to service this area. At the end of 1975, the Audiovisual Section occupied forty three square metres, with ten carrels. This was expanded to eighty three square metres in 1976 and a further ten carrels were added. In January 1980, through removing internal walls, the shelf space was increased by 75% and the section became even more visible from the main entrance of the library.

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Video programme availability has increased from thirty programmes in early 1975 to 1,400 in 1980, to 2,000 at the end of 1983. It is unlikely that the collection will expand very much in the future, as the entire library collection at Swinburne is constrained by the existing building and the lack of capital funding for expansion. Staffing for the area is currently fixed at a full-time establishment of three - the Audiovisual Librarian, a library technician, and an electronics technician.

Lack of space has become the major problem for Swinburne Library. The current economic climate and the Australian government's low priority for capital funding in educational institutions means that this situation is unlikely to change for some years. The library has reached the limit of its accommodation for all materials and in order to accommodate the continuing intake of new items the library is obliged to discard approximately the same number of items that are acquired each year.

The audiovisual collection is being reviewed within this context, which is appropriate considering its size and age. There are approximately 2,000 titles on video cassettes, 2,500 titles on audio cassettes and 500 titles in kit form. Because the collection is still inadequate in some subject areas, it would be incorrect to

say that it has reached a standard size. This aspect of the review relies on estimates as there are no authoritative published standards as there are for book collection

An immediate result of the review has been the initiation of a 'weeding' programme to remedy the overcrowding in the audiovisual collection. This step was one which those responsible for developing the collection thought would never happen - it turned out to be far less painful than anticipated!

The audiovisual collection in the library reflects the diversity of courses taught within Swinburne Limited. The subject strengths of the collection include film and television production, management, computer studies, engineering, art and technology. Most audiovisual materials are selected by teaching staff, in consultation with librarians, on the basis of previews by both groups and are ordered, accessioned and catalogued in the same way and through the same channels as other library materials.

The library's materials budget is allocated in a fairly traditional department or subject-based fashion, with approximately one-third of the budget reserved for general purchases. This one-third is used by the library for the purchase of reference materials, general multi-disciplinary materials, or materials required to balance the collection. The teaching departments have authority over their notional allocations and recommend subject-based purchases to the library within the funds provided. These recommended purchases can be either print or non-print materials and at present there are no prescriptions regarding the balance or proportions of form of materials.

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The one-third of the budget reserved for library initiated purchases is further allocated internally for specific purposes, including a sizeable allocation for audiovisual materials which allows the Audiovisual Librarian

- a to subsidise the purchase of larger series of audiovisual programmes which have multiple uses and where the most relevant ordering department is reluctant to meet all the cost from its own library allocation; and
- b to augment the collection with general reference material, in the same way the general funds are used for print materials.

Although it is some years since audiovisual collections were first developed, it is still necessary to rely heavily on publishers' catalogues as there are few comprehensive bibliographical tools available. In the Swinburne Library, an extensive range of

catalogues is maintained for library and teaching staff to use when selecting new material.

The demand for audiovisual materials at the tertiary/post-secondary level continues to be higher than the supply, and information about newly published programmes must be solicited from a wide variety of producers. Programmes are purchased from commercial distributors and producers, other educational institutions and government funded bodies. As well as these purchased programmes, a large body of material is acquired by other means.

Programmes already purchased, or those which are borrowed from other services, can be copied either for direct use and in the same format, or into an alternative and preferred format, once the appropriate copyright release agreement has been negotiated with the distributor. Some producers make no charge for this service, while others require payment of a fee.

At Swinburne, a substantial number of programmes is internally produced, either by staff to support courses or by students doing assignments in film and television production and media studies.

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Audiovisual production and service to the teaching areas is carried out by a separate unit within Swinburne, known appropriately as Audio Visual Services. All 16 mm films bought by the library are kept in this unit, which also handles all screenings and the borrowing of films from other sources. This unit is responsible for original production and classroom use of video programmes and its audio services include the supply of audio studios and high speed audio duplication.

Video cassette and 16 mm film titles not available in the Swinburne collection may be borrowed or hired from other organizations. Both the National Library of Australia and the State Film Centre, Victoria, have large collections of 16 mm films and video cassettes for loan.

In addition, there are co-operative groups like the Tertiary Education Film Committee in Victoria which charges members a fee to cover centralised purchase and use of programmes. Because of restrictions imposed by commercial distributors who, for copyright reasons, require notification of how programmes are to be used, titles in the Swinburne collection are not generally lent to other institutions. There is, however, an agreement between Swinburne and two other tertiary institutions for inter-library loan of 16 mm films only. Video cassettes had to be excluded from this agreement because they

are in such high demand within Swinburne. Generally, there is minimal interlibrary loan of audiovisual materials among Australian tertiary and post-secondary educational institutions.

When the audiovisual section in the library was first being planned, it was apparent that the shelving arrangement would be largely dictated by the way the section was intended to operate. Users were to be given direct access to the collection and it was important, therefore, that the arrangement of materials be made simple and easy to use. It was decided there would be two classified runs of material - 'AVL' being the designation for larger items over six inches in height and 'AV' for items six inches or less in height. In this way programmes were shelved according to size using the criteria which have traditionally been used for monographs. Because the number of formats has been limited, the 'AVL' sequence includes video cassettes, multi-media kits, and 35 mm transparencies packed into carousel trays, while the 'AV' sequence now consists exclusively of audiocassettes. This arrangement was used primarily to minimise user confusion and inefficient use of shelf space, thus avoiding the situation of having separate runs for each medium. The two sequences have remained unchanged as they are still convenient.

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The majority of carrels in the audiovisual section are designed for use by one person at a time, though two have been fitted with two sets of headphones to cater for users who wish to view a video cassette together. With increased emphasis on group preparation of assignments, a trend which has become apparent at Swinburne in recent years, students required access to an area within the library where group assignments using audiovisual programmes could be prepared.

The library has a number of conversation rooms, and in 1981 one of these was equipped with replay machines for video cassettes, audio cassettes, 35 mm transparency kits and overhead projection transparencies. This facility, which can be used by up to ten students at a time and be reserved in advance, fills a gap as there are no other facilities available on campus for exclusive group student use of audiovisual materials.

The library's public catalogue is currently produced as computer output microfiche regularly cumulated six or seven times per annum. It is a catalogue of all materials held in the library collection, including audiovisual materials, and is distributed throughout the library and to all the teaching departments. By-products of this are a line printed author/title listing and a listing in Dewey Decimal Classification sequence of all audiovisual materials held in the library. In addition, the Audiovisual Section

maintains several separate lists and catalogues to assist users in their research for audiovisual resources.

At Swinburne, the Library's Audiovisual Section is a well used and valuable part of the Library's service to its users.

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8 The use of video in hospitals - an example from Great Britain

Cecily A. Miller

In some hospitals or health districts, the use of video is confined solely to replay facilities which are the property of specific departments. Some departments may acquire the basic equipment to produce simple unedited training tapes for their own purposes. Commercially produced tapes may be purchased by individual officers of departments on an *ad hoc* basis. The storage, purchase, maintenance and distribution of hardware and software may or may not be organized on a district or hospital basis. In other words, there is no standardization of use, scope or organization of video in hospitals, although video does have very many applications in the field, both in its teaching role and more specifically for clinical purposes. This description of the work carried out by the Audio Visual Unit at Wakefield will attempt to cover many of them.

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At Wakefield Health Authority the Audio Visual Unit is an integral part of the Information and Education Services Department. Video was introduced into the District by the Department. It is important to note that Wakefield is unusual in operating such a unit which produces video programmes as well as acquiring, storing and lending them from within Information Services. While there is no accepted mode of organization, it is more usual for video production services, where they exist, to be provided as an extension of the work of the Medical Photographer who may operate independently or within a department of Medical Illustration. At a teaching hospital medical applications of video may be covered by the university television services.

At Wakefield the Medical Photographer is responsible for still photography, slide preparation and cine photography which has almost entirely been superseded by video. The photographer is not at present on the staff of Information and Education Services but works independently of it. It is planned to integrate medical photography into Information and Education Services with a new purpose-built building providing video and photography studios, offices and laboratory space. The Information and Education Services Department provides a

service to all health service professionals in the Wakefield Health District. The department is organized into three units.

The first of these, the Postgraduate Medical Centre, was originally intended to serve the continuing education needs of qualified hospital doctors and general practitioners. At Wakefield the battle to be allowed to provide a service to all Health Service staff was won early on and a multi-disciplinary service has now been provided for more than ten years.

The National Demonstration Centre (Department of Neurology, Neurosurgery and Neurological Trauma), the second unit of the Information and Education Services Department, is recognized nationally as a clinical centre of excellence in rehabilitation. The Centre has a remit to 'promote good rehabilitation practices.' At Wakefield, Information and Education Services makes a major contribution to the Centre by providing a library and information service on all aspects of disabled living which is available to all health care professionals in the Yorkshire Region and to the general public.

The third unit of the Department, the Audio Visual Unit, is staffed by a professionally qualified Media Resources Officer and provides an information service on all audiovisual matters to the Wakefield Health Authority. It maintains a library of video recordings, slides and audio recordings, and administers the hire and loan of audiovisual materials throughout the District. Original video production is the main activity of the unit.

To establish video initially, a bid for Area Health Authority Trust Fund monies was successfully made to get the service off the ground. This money was used to purchase, amongst other items, a Philips black and white camera and a Philips video cassette recorder. These were chosen to be compatible with equipment with which the Postgraduate Dean was intending to equip each Postgraduate Centre in the Yorkshire region. At this stage, productions were undertaken by the two medical librarians who had been responsible for initiating the scheme.

Soon the Psychiatric School of Nursing became involved in the service by purchasing a colour monitor for the unit.

Projects undertaken at this stage included psychiatric interviews, consultation techniques in general practice, and one particularly successful programme on the organization of general practice, *'The Trouble with People...'* This programme is still used both within and outside the District, despite its relatively poor technical quality and its being in black and white.

In order to introduce colour video, a further bid for Trust Fund

monies was made and granted, enabling purchase of a studio colour camera head. At this point the National Demonstration Centre was being established and equipment funds were used to complete the acquisition of a basic colour system. Further finance came from the Area Nursing Officer in recognition of the establishment of a nursing information service. This was used to purchase a microscope camera, two monitors and other smaller items. In 1977 a budget for the National Demonstration Centre was set up which included a revenue heading for audiovisual items. In 1978 the Area Nursing Officer allocated monies for the purchase of a Sony U-matic editing suite and this marked the beginning of our ability to produce finished programmes of a professional standard. In 1980 a commission was received to produce a film on the nucleus hospital concept. This commission enabled the purchase of a portable colour camera allowing the unit to film in difficult locations and to respond more quickly to requests.

A most important step in the development of the facility was the appointment of a Media Resources Officer with funding from National Demonstration staffing monies.

In 1982 the Department reached agreement with Graves Audio Visual Medical Library, a charitable organization which produces, commissions and then lends audiovisual material in the medical field. Many of the Department's video productions are now included on Graves' lists.

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Many hospital departments are acquiring video replay equipment and, of course, individual members of staff may have their own domestic machines. The Audiovisual Unit remains the main distribution centre for video recordings although some educational units such as the Schools of Nursing and the Health Education Department will also develop their own core collections. It is now an established policy within the District that any audiovisual equipment purchased must be compatible with that used in the Information and Education Services Department.

The unit produces a wide range of video recordings. Some are intended to stand alone as complete lectures or demonstrations; others may be accompanied by written material with or without instructions for the teacher. *'Lifting without stress'*, the first of a planned series of video recordings on lifting techniques for hospital personnel with an accompanying booklet is an example of this latter kind. The programme *'Meningioma'*, in which a consultant neurosurgeon discusses the presenting symptoms of a patient, the diagnosis of a tumour and then demonstrates the removal of the meningioma, is an example of a lecture demonstration.

Some programmes simply provide material for reflection and discussion and would normally be used within a course of study or as part of a workshop. 'A *dependent independence*' which features a quadriplegic patient living in the community is of this kind.

These productions are available for hire or sale to anyone in the health care professions, either from the unit or from Graves Audio Visual Medical Library.

Programmes are also produced on commissions from films or other organizations. A major commission involved the production of 'Introducing Nucleus' in which the architectural concept and the building of the Wakefield prototype are described. Most are smaller commissions, often from pharmaceutical companies. Such commissions bring in a small amount of revenue. The initial approach for a commission may come directly from the firm or organization or from it at the suggestion of medical or other hospital staff. What is usually required is a short training video in the use of the firm's product or on the background to the use of the product, that is, the medical or nursing indications. The Department's criteria for accepting such commissions are:

- a that the video proposed has an educational value for our staff,
- b that there is no advertising content,
- c that we retain the copyright, and
- d that we retain editorial control.

While the unit usually works on productions with the staff of Wakefield Health District, it may become involved in producing programmes with other groups. The series on 'Lifting without Stress', of which Part One is complete and Part Two underway, is being made with the participation of various organizations and individuals, including Sheffield School of Nursing, a physiotherapist from Sheffield and one from Derby. Such projects tend to arise from word of mouth recommendations.

Some productions are considered to be 'semi-finished' ones. Some result from long-term projects that will eventually be completed but the material for which can only be gathered gradually over a long period. Some recordings remain permanently in the 'semi-finished' state. A series of programmes on normal and abnormal development of babies and children made by one consultant paediatrician is an example. Despite being complete in themselves, these recordings have been made by the consultant only for his own teaching purposes within the hospital.

Such programmes are not titled and edited with the same detail as a finished production and are not normally available for loan outside the District.

The unit also produces short, largely unedited, *ad hoc* video recordings.

An example video may be made when a patient presents with rare or bizarre symptoms or with classical symptoms which the consultant wants to record for future teaching purposes.

Assessment of a patient's condition is an occasional requirement in which the video recording forms part of the case notes. This may take the form of a 'before and after' note, so that all concerned, including the patient, can assess progress. This approach would be appropriate, for example, in the case of a stroke patient undergoing a period of rehabilitation in the Younger Disabled Unit.

More commonly, a particular practitioner wishes to record the progress of a patient to demonstrate to staff or visitors what is possible in a given situation or what is achieved using his or her department's methods.

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Video is frequently used for recording psychiatric interviews. Occasionally these have been shown at a late stage of treatment to the patients so that they may assess their own progress. More commonly, they are kept only long enough to show to medical students in psychiatry. This provides a way of allowing the students to witness an interview without altering the patient-doctor behaviour. Some psychiatric interviews are not of this ephemeral kind, and are used to demonstrate syndromes or disorders.

Video has been used to provide material for discussion on interviewing, counselling and consultation techniques particularly for doctors being trained in general practise. Closed circuit television is used so that two or three trainees can face mock interviews while their colleagues watch in another room and later comment on their performance.

A series of video recordings has been made using actors from a local drama group as patients in a series of consultations with an actual general practitioner. These programmes are intended to bring out both clinical and non-clinical point for discussion and are made for general practice training.

The value of video recordings of surgical procedures is fairly evident. They are relatively easy to make, once all staff

concerned are convinced that they will be able to carry out their work with a minimum of disturbance. The surgeon can speak through the operation, do voice-over later, or use a combination of both techniques. An introduction and conclusion can be added if necessary to add extra clinical information to complete the history. The initiative to make a programme may come from a variety of sources including staff of the Information and Education Services Department. Individuals are either interested in the medium and come to the Department with ideas or find that video particularly suits their teaching technique.

Considerable use is made of video programmes brought into the Department. Various institutions and individuals are producing video recordings designed to help doctors taking their Membership or Fellowship examinations. Pharmaceutical companies are making increasing numbers of video recordings, both those which are purely educational and those partly promotional.

There are many interesting developments taking place in the use of video in the medical field. Many hospital-based video production units such as that at Wakefield are now making programmes which are made widely available for loan. The value of video in the hospital setting has become extensively recognised.

9 Video and Library Service to the Deaf - United States

Phyllis I. Dalton

In the early 1970's when awareness of the need for library service for deaf people began to surface in the United States, appropriate library resources and programmes were available in schools for the deaf but lacking elsewhere. Little recognition existed concerning the need for such service and little knowledge and information were available of how it could be provided effectively. As awareness of the library needs of people who are deaf developed, understanding of their needs spread throughout the United States. Following awareness and understanding came action with programmes of information and reaction becoming available to deaf people in several states by means of appropriate library service.

Because little formal or informal education was available on how 69 libraries can serve people who are deaf, most of the initial training came through seminars presented to representatives from each of the states by Gallaudet College in Washington D.C., the world's only accredited liberal arts college for the deaf. It effectively took the lead in providing training for librarians in provision of services and development of collections. These seminars were offered not only to librarians but also to representatives of the deaf communities in each state. This interaction between librarians and people who are deaf began to break down the communication barrier which often exists between deaf people and hearing people.

Librarians also learned how deaf people in the community can be located and involved in helping the library plan services. The librarians and the representatives of the deaf communities returned to their states and began to put into action the training they had received at Gallaudet College. Thus people began to be aware of the need for the library service and how to meet that need. Federal funds available under the Library Services and Construction Act featured strongly in the development of initial programmes. These funds are available for the extension and improvement of library programmes as well as being available for library services to people who are handicapped. The funds continue to be important in the start-up of programmes in libraries for service to people who are deaf.

From the educational experience at Gallaudet College and from the viewpoint of practical reality, it became apparent that, contrary to what many people including librarians assumed, deaf people do need more than traditional print library services in order to benefit from library services. Many deaf people cannot readily read English or other languages common in the United States because they have never heard language spoken. Their reading ability is far below that of a hearing person of comparable age and ability because of their inability to hear spoken language. Many deaf adults can read English only at a third to fifth grade level. As a consequence, they do not use libraries very much when materials in print predominate. Because they lack an understanding of the complexity of the language, reading for information and recreation is not a part of their everyday lives. While this is not true in the same degree for all deaf people, reading presents many with problems which act as deterrents to library use.

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The two predominant problems of the deaf in their using libraries in the United States are communication and reading ability. They are both very serious barriers to easy accessibility to the information and recreation which a library has to offer. Written communication with its idioms and complex sentence structures is difficult for many to comprehend. The education of deaf people has been restricted because hearing spoken English has been denied to them and as a result it is not the primary language of many people who are deaf. Communication is difficult because there is a difference in the communication modes used by hearing people and by deaf people. There are also different communication modes utilized among people who are deaf. Because of the sound and language barriers, people who are deaf depend on sight to get a better understanding of the world in which they live. Because they cannot hear the spoken word, they benefit more from visual information than from printed information - they "hear" with their eyes.

Because of this dependence on visual cues and visual understanding, video is a vital format to be included in the materials in library service to people who are deaf. Through video, deaf people can participate in entertainment and obtain information on a level approximating that of hearing people. Video is an obvious solution to many of the library communication barriers for those who cannot absorb written or spoken language easily. Children or adults who are deaf are handicapped in this area because they cannot comprehend from the written word alone as readily as a hearing person.

As they began to serve deaf people, libraries in the United States started from the first to emphasize video strongly in their

programmes in their efforts to provide useful and effective services to those who cannot hear and who do not have an adequate language ability. Such service minimizes the reluctance deaf people have in making use of a library.

For many deaf people in the United States, English is a second language in which they are not very proficient. American Sign Language (ASL or Ameslan) is the first language of many people who are deaf. Thus, when they learn English, they become bilingual. As a result, understanding is more rapid and accurate through video than through the written or spoken word. Video provides a ready access to information and recreation. People who are deaf require the visual picture for complete understanding. In this way, they obtain information through a variety of formats and approach the opportunities hearing people have in securing information and enjoying recreation provided by the library. How are libraries in the United States providing information and recreation to deaf people in their communities through video? A variety of means are used to accomplish this purpose.

One of the first programmes, developed by libraries, for deaf

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Social worker, classroom teacher, media director and librarian have teamed together for a creative dramatic workshop. St. Mary's School for the Deaf, Buffalo, New York.

people was the captioned film programme. The use and popularity of this medium has increased rather than diminished as it has become more widely available throughout the states. Captioned films have become more readily available each year, covering a wider variety of subjects and more closely meeting the needs of the deaf population. As the variety and number of films have increased by being available through libraries, so has the demand rapidly risen for them. The films are on loan on a free basis from distribution centres and can be purchased or rented from several sources, both commercial and non-commercial. Films are available on many subjects including adventure, biographical drama, children's adventure, classics, comedy, drama, deaf awareness, fantasy, historical drama, music, mystery, religion, science fiction, and westerns. Usually the films are shown by libraries on a regular schedule and are well publicized in advance. Many films are major motion pictures which have been specially subtitled (captioned). The library captioned film programmes are publicized through pamphlets sent to deaf people whose names and addresses are acquired at the film showings, to schools which have programmes for the deaf and to community organizations concerned with the deaf. Press releases are sent to all newspapers in the area as well as to the radio and television stations.

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Many libraries have an interpreter who hosts the captioned film programmes. Such an arrangement facilitates the captioned film showings as well as assisting in securing suggestions from the attendees for future programmes. In communities where there are few, if any, organizations for deaf people, the captioned film programme provides entertainment which is needed by deaf people. It is also a social occasion where people who are deaf can meet. Libraries also lend the films along with a projector and a screen to groups holding showings outside the library.

This type of service requires only a small outlay of funds and, after the initial organizational period, requires little administrative time. Besides the specially captioned films, both silent films with subtitles and foreign language films with English subtitles are included. Wordless films are also enjoyed by the deaf through the strong action portrayal. Signed films are of value for information and entertainment for those who use this communication mode. When library service to the deaf programmes began to provide film showings for people who are deaf, little existed in video compared with what is currently available and promised for the future. The following are examples of each type of film:

Captioned: *101 Dalmatians*

Silent: *The Tramp*

Foreign: *Blue Angel*

Wordless: *The Red Balloon*

Signed: *Jabberwocky*

Many libraries were farsighted in their first programming in seeing the need for video capability and have easily included video programming in their total service. Video reels, video cassettes and video discs provide relevant and current programming. Video material can be purchased, rented or received on loan free of charge from distribution centres. Such a service expands the ability of deaf people to understand the current happenings of the day as well as to find suitable entertainment. That video can be used individually in the library or at home enhances its use by the deaf. One of the advantages of this medium is that it allows individual use as required with no need to wait for a large enough audience for its showing.

Authorization of the use of line twenty one by the Federal Communications Commission for captioning television broadcast programmes opened a new world to the deaf and to libraries in serving people who are deaf by allowing broadcasts to be closed captioned through the use of line twenty one. In this way, the broadcast for those who can hear is seen without captions. With the use of a decoder, the programme captions are seen on the television screen. Thus deaf people who use a decoder with their television can enjoy many captioned television programmes.

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Libraries make use of this form of visual information and recreation by providing closed captioned television programmes within the library. Libraries also lend decoder equipment for home use so that people who are deaf can understand the television broadcasts which are closed captioned. It is estimated that in the United States 75,000 decoders are being used by 300,000 viewers and more than fifty public libraries are lending TeleCaption decoders as well as closed captioned video cassettes of recent movies. Approximately forty hours per week of broadcast time are closed captioned. These programmes are those designed for children, for adults and for family viewing. They include movies, sports events, prime-time specials, public affairs, popular series and news broadcasts.

Storytelling with video is a popular programme offered by many libraries. In selecting the book and the accompanying video for storytelling to deaf children, it is important to be sure that the storyline is one they can understand without hearing it. They can understand visually through such communication modes as signing, lip reading and through total communication. In storytelling, an effective method is to tell the story with the

book and its illustrations, simplifying the concept and following the story with a video presentation based on the book or related to the concept. The showing may be without narration, signed or captioned, and with or without sound. The video tie-in relieves the frustration of a child's not being able to understand the story or not being able to visualize its meaning.

In successful storytelling the emphasis is on the visual. A follow-up to the story and the video often is a discussion to be sure that the story was understood. In some programmes, the children act out the story in ensuring that it was understood. Sometimes it is necessary to tell the story and/or see the video a second time to ensure understanding. Many libraries offer story hours for deaf children grouped by school grades such as kindergarten through sixth grade or for children of all ages. As a result both the books and the video are selected so that all will find an interest in the presentation and can interact with the story and with the other children. In library storytelling programmes, hearing children and children who are hard of hearing are usually included in the audience with the children who are deaf. Some libraries offering bookmobile services include video materials for use with deaf children and use video with their storytelling as a part of the bookmobile service.

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During such special occasions as the celebration of Deaf Heritage Week or Better Hearing Month, special story hours with video are a part of the observance. During the International Year of the Child 1980, the International and National Years of Disabled Persons 1981 and 1982, and now during the decade of Disabled Persons 1982-1993, an emphasis is being placed on storytelling with video to give deaf children the opportunity to participate in the magic spell that storytelling can bring.

Libraries offering storytelling programmes to deaf children publicize these story times well in advance. In many instances the parents are involved with the children in the storytelling in the library so that they can understand better the interaction of the storyteller, the books and the video with their children. Parents then continue the storytelling in their homes with the advice of the storyteller. They also borrow the books and an appropriate visual medium. Teachers of deaf children also participate in the story hour and continue the process in the classroom.

Deaf people learn about deafness through video programmes in the library. Library programmes are offered for deaf people of all ages on the subject of deafness. Deaf children and their parents are personally invited to these showings which help in their understanding of this disability. Programmes are also presented

for hearing people on what it means to be deaf to assist them in understanding and awareness of the problems of people who are deaf. Such programmes also provide a better understanding of friends and relatives who have severely impaired hearing. A wide range of video productions suitable for such programmes is available including the following:

That's My Name, Don't Wear It Out; My Third Eye; Silent Perspectives; I Hear you Hands; It's OK to be Deaf, Denise; Can You Hear Me?; Understanding the Deaf; Swan Lake: Conversations with Deaf Teenagers; Mom and Dad Can't Hear Me; Silent World of Jim; See What I Say? Silent Walls.

Because people who are deaf do not always know their legal or consumer rights or have a knowledge of other aspects of everyday living, libraries can help fill this void by providing suitable video programmes. Many subjects are included in these programmes. Some presentations describe how to use a bank or provide instruction on using telephone services for people who are deaf. Other subjects include careers, safety, woodworking, balanced budgets, nutrition, gardening, photography, making change, and auto maintenance. All facets of life are covered in some type of video so that libraries providing programmes to people who are deaf really answer their needs. Librarians work in close communication with their deaf communities so that they can react to identified needs quickly. At the same time, librarians help deaf people to know the types of video materials which are available to them in the library and which ones can be borrowed for home use.

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A subject which is of utmost importance to deaf people is that of understanding language - mastering the ability to communicate with hearing people and with other deaf people. Examples of captioned films on understanding the English language are *Rosie's Walk* - a film on prepositional phrases through animation; *Fun with Words* - words that add meaning such as adjectives and adverbs; and *Learning to Speak; Survival Vocabulary* - a series of ten basic signs for deaf students.

Along with assisting the deaf to function effectively and independently in a hearing world and providing them with the information and recreation they need, libraries are taking very seriously their responsibility of raising awareness among hearing people about deafness. Many video productions are designed especially for that purpose and are used widely by libraries. Materials are available within the library for viewing through group programming or borrowing for use in the home in areas such as visual presentations on what it is like to be deaf, stories of successful deaf people such as *Truly Exceptional - Tom and*

Viril Osmond, how to tell stories to children who are deaf, courses in American Sign Language, exploring the world of the deaf as in *Across the Silence Barrier* and techniques used to assist in communication. Through such video presentations, hearing people can understand deaf people better and be more comfortable and effective in communicating with them.

Deaf students or deaf people in new careers are often in serious difficulty because they are faced with a totally new vocabulary in their courses or in their jobs. They need to know new words and phrases and if they use signs to communicate, a new signing vocabulary. With close liaison between the library and the deaf community, the library is able to provide this information in video form. A technical sign series provides tapes to be used in academic and career situations including ones on anthropology, biology, engineering, fine and applied arts, mathematics, religion, computer and secretarial studies. These are available for borrowing from libraries for home study so that the person who needs to acquire the vocabulary has time for intensive study. These tapes are especially valuable in academic situations where students are encountering totally new vocabularies in their courses of study.

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Also valuable in an academic library which serves deaf students is a self-study television room. In this learning situation the students can see themselves practising sign language, making a speech or, in working with a team, they can see how they interact in a work situation in their future careers. Similar services are provided by other types of libraries with appropriate video programmes.

Not all subjects needed by deaf people are covered by existing tapes. Many libraries have the capability of producing their own video productions. Through working with people who are deaf, librarians know what is needed and can answer that need with appropriate productions of their own. Where deaf students are enrolled in academic programmes, in-house video presentations are especially important. Some schools have purchased a caption printer which allows video programmes to be developed which are tailored to the individual student. The programmes are made available through the library. Some libraries make their equipment available to deaf people so that they can produce their own captioned, signed, or non-narrated tapes. Such programmes allow students the flexibility of a self-paced programme. A caption printer allows more students to use the captioned video product on a wider subject basis including job seeking skills, interview techniques and resumé writing.

Public libraries also develop their own video productions when

such are needed. These productions fill a void if commercial productions and those distributed by centres do not provide what is needed.

One area in which video recordings are made is that of storytelling to children. The video recording made is then duplicated and sent to other libraries in the system. Through local production of video recordings libraries satisfy the current and long range needs of the library's community.

One video recording made by Gallaudet College to fill a specific need recognized by the Library Service to the Deaf Section of the Association of Specialized and Co-operative Library Agencies of the American Library Association is available to all libraries with an interest in serving the deaf, *027.6 Access: Deaf Patrons in the Library*. It had its first public showing at the Annual Conference of the American Library Association in 1983. It was developed so that it serves a wide audience and not any one particular type of library.

To enable libraries in a system or in a geographical area to have a wide access to video presentations, video circuits are formed. Through this method, each library has access to a larger

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A deaf patron, Bernice Fleischer, borrowing a set of video tapes at the Martin Luther King Memorial Library, Washington, DC, from David Duff, Librarian, Audiovisual Division.

collection of video materials than it could afford to purchase alone. Included in this interchange are video programmes produced within each library which would be applicable to the needs of many libraries. When this is backed up by the commercial, governmental, and educational collections of video recordings available free or on a rental basis, people in a community served by a library offering video programming for the deaf have a wealth of materials available.

Many people who are deaf have never had the experience of using a library or do not understand fully the offerings of the library available to them. Video orientation programmes are invaluable in acquainting deaf people with the library, its resources and services, and how to use them effectively. With a video programme about the library as an orientation prior to a visit to the library, deaf people understand well the services available to them and how they can be used. Parents of children who are deaf are especially interested in knowing of materials they can use at home as well as in the library. Many library kits circulate to parents. These kits are basic to the development of effective communication. Many items are included in the library kits such as books, blocks, signed counting and signed alphabet colouring books. Video recordings are also included and equipment is available for their use. The kits are developed on a standard basis and in an individualized form by the libraries as needed. Video games in the library introduce many deaf young people to the library. Interest in using the library is also enhanced when video games are circulated for home use. A project which is helpful to parents with interest in their children's understanding of captioned television is the Multi-level Captioning Project which was carried out by WGBH - Boston. Research was conducted on deaf children's comprehension of the language to determine the best method for captioning video programmes so that deaf children can read and enjoy the captions. Popular children's programmes are captioned at one of three levels of difficulty. Libraries make "The Caption Kit", developed by WGBH, available to parents and teachers to assist in making television more understandable and enjoyable for children who are deaf.

Video programmes are useful in training staff to work easily with deaf people. An awareness of the problems of communication between deaf and hearing people is illustrated to staff through video programmes. Communication modes are studied through classes at the library and the programmes are taken home for further study. Video programmes are produced in libraries using library staff to illustrate how best to serve people who are deaf. Many of the programmes are used only within the library making them; others are interchanged freely among libraries.

When library employees are deaf, video presentations are used to help them communicate with hearing people and with deaf people who use a different communication mode. Building a video collection for deaf people is a part of building a total collection for people who are deaf - a part of the library's total collection. Because video is so important to people who cannot hear, libraries rely heavily on the expressed opinions and advice of the deaf. Although there is no national clearinghouse in the United States on video collection use and collection building nor state clearinghouses universally available, an informal exchange does exist. As libraries use existing video programmes and new productions appear, they issue annotated bibliographies. Libraries or the initial distribution sources indicate the type and age level of audiences for which the programmes are intended. Groups of libraries working together make group selections for purchase so that a pool of materials owned individually or co-operatively is available for the use of all. The need for individual libraries to invest in a large number of video items is reduced because many national sources provide titles free or on a rental basis.

Workshops on library service to the deaf are held periodically throughout the states on both a local and national basis. Ideas are exchanged on video programming and collection building. Library publications carry articles on video programming some of a general nature and some specifically concerned with the deaf. Publications issued by associations of the deaf enable librarians to maintain a currency in the technology of video as it relates to people who are deaf.

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An important element of video collection building for people who are deaf concerns materials on deaf culture. Some libraries have begun work in the area of deaf heritage. Some of the programmes have been specifically produced for use during Deaf Heritage Week and for continued use throughout the year.

While people who are deaf have a difficult time with language, people who have varying degrees of hearing impairment also have difficulty in the hearing library world. Many have residual hearing which can be enhanced through the use of hearing aids. With these people, libraries utilize audiovisual materials with special equipment which allows the people to make the best use of their residual hearing on an individualized basis. They can also utilize special sound systems such as induction loops in auditoriums or meeting rooms.

The importance of effective lighting and seating in an auditorium or meeting room is recognized in serving deaf people who depend on sight to understand. Video requires lighting

which allows deaf people to read captions and signs easily or to read lips, depending on the communication mode utilized.

Much teaching is effectively accomplished through video programmes in libraries. Video recordings which allow the study of sign language are readily available at libraries offering service to the deaf. American Sign Language (ASL) and other manual communication systems of signing are included. These materials are especially valuable to parents of deaf children, to those studying to be interpreters and to the people who are themselves deaf. They are also helpful in programmes of deaf awareness for both deaf and hearing people. Through the study and viewing of these library materials, communication barriers become less rigid.

Through producing their own video recordings, libraries interact naturally with deaf communities. They assist deaf people to develop skills they need for independent living. Video in libraries has revolutionized the amount and kinds of information and recreation available for people who are deaf. It is a communication means which has a readily understandable format for people who are deaf.

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The future for people who are deaf and the video library service is bright but in some instances uncertain. Continuing progress is being made in the introduction of new technology and in the refinement of the present available technology. Libraries having an interest in service to the deaf are assisting by advising in the development and application of appropriate new technology. Teletext is one aspect of video which is being currently developed. This system has great potential but, at the present time, some uncertainties. The Federal Communications Commission has decided to preserve line twenty one for services to hearing impaired people until at least 1988. Efforts are being made to assure continued line twenty one compatibility with whatever teletext system is ultimately used in the United States.

Library service to people who are deaf has advanced significantly in recent years but still has a long way to go before becoming universally available and effectively and widely used. Video has become a vital part of that service.

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10 Video in libraries for the visually impaired

William C. Byrne

Historically it was assumed that once visually impaired people found themselves unable to use magnifying glasses, perhaps with bright lights as an added aid, they were compelled to forget about reading print material. Various types of magnifiers were used but they were not efficient beyond a certain level because of the distortion which arises.

The first step towards any form of magnification beyond the magnifying glass was with early Closed Circuit Television Magnifiers (CCTV). They were costly, cumbersome and not easily manipulated. This meant that their use was limited to people who could afford them and who had enough use of arms and hands to be able to move the display table and manipulate the camera. Additionally, they were mainly used at institutions set up to assist visually impaired people.

Basically a Closed Circuit Television consisted of a television screen, a table to hold the work to be viewed, and a television camera with various levels of enlargement built-in through the camera lenses. The table is movable so that the print material moves under the lens of the camera to be reproduced on the screen. More sophisticated models have been developed over the years which allow reverse image for the print (black over white or white over black). Portable cameras have been introduced more recently.

In some cases the CCTV's were individually prescribed for users, particularly in work situations. This removed the need for much of the adjustment, but the material to be viewed still needed some manipulation such as page turning and light adjustment.

As far as most libraries were concerned, large print books met the needs of their borrowers until people "graduated" to talking books. A few libraries purchased some of the earlier model Closed Circuit Television equipment, but their experience seems to have been that so few people used it, it was not worth the expense.

In time, newer models of CCTV's came on the market which

were much more flexible, adaptable and mobile. Prices were reduced. Educational institutions began installing them in their libraries. Employers began to see the value of using them, particularly in cases where experienced staff with visual problems could be retained in their positions with the assistance of a CCTV.

In Australia, at the moment, a range of CCTV's is available meeting various needs. The availability of these has meant that more libraries are interested in installing them, although few have taken the step so far.

Not a great deal of research has been carried out into the effectiveness of CCTV's in library situations. The Fairfield Library in Sydney was given a CCTV by a local service organisation some years ago and has more recently acquired a second one. The service has not been used widely. No specific studies have been carried out into its effectiveness. Problems have been experienced with lenses and with service generally.

The Camberwell-Waverley Regional Library in Melbourne has more recently installed a CCTV. The New South Wales Department of Technical and Further Education has purchased several CCTV's for installation at technical colleges where partially sighted students are enrolled. They have not been on-site for long enough to gauge usage or effectiveness.

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Overseas some work has been done on the usefulness of CCTV's for partially sighted users of libraries. Ms Bodil Pors, chief Librarian in the Department of Outreach Services, Gentofte Municipal Library, Hellerup, Denmark, summarised one such research project which began in 1978.¹

The CCTV was set up in the Reference Library for six weeks to determine the extent to which visually impaired citizens would be able to gain access to material. A librarian was engaged to instruct participants in the use of the CCTV and the library's resources. Publicity was given through the media and through eye specialists and teachers. Participants were invited to bring personal papers with them. Many responded to this invitation. Participants were also given the opportunity to choose reference material.

It was found that the majority of participants was interested in reading the daily papers - others wanted to read periodicals, local papers and particular articles.

Those persons involved in the test were divided into three groups - those who could read original black print, those who

could read only headlines or other large print, and, finally, those who could not read. It should be noted that participants classified themselves into these categories.

One significant discovery was that a majority preferred to read inverse video (white print on black).

The following table summarises the results of the trial.

Reading Ability before Experiment		Reading Ability using CCTV					
Group	Reading Ability	Number of Participants		Able to read		Would use CCTV in own Libraries	
		No.	%	No.	%	No.	%
I	Ordinary black print	13	12	13	100	4	31
II	Headlines or books in large print	32	30	32	100	20	63
III	Cannot read	61	58	45	74	28	46
84	TOTAL	106		90		52	

Eighty-four percent of the participants in this experiment could use a CCTV satisfactorily and fifty-eight percent of them said they would use it in their own libraries on a regular basis if it were available.

In a survey of libraries in the United Kingdom with CCTV installations, John Stephenson of the Vocational and Social Services Department of the Royal National Institute for the Blind came to some of the same conclusions as Pors but with certain reservations.²

In 1983 libraries in the United Kingdom which were known or thought to have CCTV's were surveyed for comments on the experience which these libraries had. In a number of libraries CCTV's had been in place for less than a year and the assessments from those libraries were limited. Stephenson's report, therefore, is based on a fairly narrow field of experience. Although questions were not asked about the technical value of the hardware, one librarian respondent emphasised the importance of portability and flexibility. None of the libraries had kept detailed statistics concerning the use made of the CCTV's. One library inaugurated its installation with a two weeks demonstration and 125 visitors completed questionnaires about



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Visually handicapped persons using closed circuit television systems for magnification of print materials.

its use. However, the longer term demand was much lower than this initial response suggested.

Overall, the replies indicated that none of the CCTV's had been used on average more than two or three times a week. On such evidence, there is no substantial case for the provision of a CCTV as a regulation piece of equipment in public libraries. Reaction from users about the equipment varied.

Ages of the viewers ranged from young children to the elderly. Only a few reported regular use - one by a ten year old school girl, one by a teacher and three others by users in older age groups. One library decided to offer the CCTV for short term home use on loan. This, of course, meant that casual visitors to the library would not be able to have access to the CCTV. An interesting by-product has been that fully sighted users have occasionally used CCTV's for magnifying small or obscure texts or to enlarge drawings or engravings.

Both of these surveys indicated that the reading sessions have been short - none longer than an hour and a half and mostly much shorter. The United Kingdom survey indicated that very little traditional library material was read - the CCTV's were used for bills, letters, newspapers, cookery books and bank statements. While it is not possible to draw definite conclusions, it does seem that demand needs to be fostered if libraries are going to install sophisticated facilities of this type.

While the main thrust of this article has concerned Closed Circuit Television there has been some interest in the use of video cassette recorders for the visually impaired. J. Peter Salt in an article in *New Beacon*³, comments on the possibility of repeating particulars of programmes using slow motion and still frame facilities on video recorders to study particular activities or items of interest. Whether this facility could be made available in public libraries will probably remain to be seen in the future. Perhaps books and other printed material may be put on tape using a video recorder in conjunction with CCTV? The tape counter could be used for indexing. The possibility of narrating the book at the same time using the combined audiovisual result for teaching slow readers and other people with reading handicaps could also be explored.

Most probably the growth of this facility in libraries will be slow. More research needs to be undertaken in conjunction with consumer groups.

In Australia a Committee of the Round Table on Materials for Handicapped Readers⁴ is currently examining various aspects of

large print-production and usage. It should include this aspect of "large print", namely use of CCTV, in its considerations.

Internationally, the IFLA Section on Libraries for the Blind could well take steps towards becoming involved in the evaluation and promotion of CCTV.

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3. Salt, J. Peter. "Video for the visually handicapped." *New Beacon*. August 1983.
4. The Round Table on Materials for Handicapped Readers was set up in Australia in 1981 to -
 - (a) foster a spirit of co-ordination and resource sharing among producers;
 - (b) improve the range, standards and accessibility of materials produced;
 - (c) provide for consultation views of members to appropriate bodies.
 - (d) represent the collective views of members to appropriate bodies.

Membership includes consumer groups, producers and distributors of braille, audio and enlarged format material.

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11 **FORMAT** Canada's computerized information system for audiovisual materials

Donald Bidd, Louise de Chevigny Létourneau and Margot Létourneau

The use of audiovisual materials such as film, television programmes, video or multi-media, depends in a critical way on access to information about these resources. Whether it be a science teacher seeking a filmstrip on water pollution, a film director attempting to find out how a programme concept has already been treated before embarking on a potentially expensive production, a librarian needing acquisition information to develop a video cassette collection or a university graduate researching archival film, access to bibliographic information, either through traditional reference tools or recent computer technology, is usually the first step in an effective utilization of audiovisual materials.

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In Canada, the problems of access to information on nationally-produced audiovisual materials can be partially explained by the lack of legal deposit for these media and the absence, at least until recently, of a system designed to achieve comprehensive bibliographic control on a national level. In the mid 1970's the National Film Board of Canada (NFB), a federal government cultural agency, took the initiative in confronting this problem by first commissioning a series of exhaustive surveys, reports and feasibility studies and then, on the basis of this research, developing the nucleus of a national information system for Canadian-produced audiovisual materials. This system, which has come to be known as **FORMAT**, has served to operationalize one of the key objectives of the NFB - to promote the distribution of films and other audiovisual materials designed to interpret Canada to Canadians and other nations.

The original conceptualization of **FORMAT** defined several criteria which have since guided the design, structure and implementation of the system. First, it was stipulated that **FORMAT** would be truly national in scope by having as its priority the bibliographic control of Canadian-produced audiovisual documents, by deriving information on these documents from a wide variety of government agencies and private sector companies and by providing the public with a nation-wide reference service to the processed data. Second, in

accord with Canada's official languages policy, the system would be bilingual (English and French) in all its aspects - information processing, software, products, and management. Third, the system would be computerized according to national and international library standards. This automation would apply both to information storage and information retrieval functions. And finally, the system would provide as much bibliographic information as possible on each audiovisual product in a user-friendly manner. Although there have been several changes in emphasis and orientation, these parameters have not changed substantially and have proven to be flexible and open enough to accommodate new and somewhat unforeseen needs.

Standards and structure

The operations involved in the production and dissemination of the FORMAT database are not essentially different from the activities performed in most automated information systems. These activities include information gathering, information processing (entailing the activities of cataloguing, indexing and input), and access to the information. What does distinguish these system operations from many other computerized services are the following characteristics: the organizational structure of the system, the insistence on bibliographic standards in processing and the different means of access to the database.

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The structure of FORMAT has been built on the concept of the network. Several media organizations are thus contributing in a co-ordinated effort to the growth of database. In this context the role of the National Film Board, as manager of the system, is to assure that the network contributors and members feed the database in a regular manner and that various standards for information gathering and processing are maintained. Another important management function of the NFB in this configuration is the provision of a diversified and effective access to the database by the various network participants and their respective clienteles. The standards adopted by FORMAT relate more particularly to the system activities of information gathering and processing. Network information providers fill out a standard data form for each title based on specific rules and policies (such as guidelines for writing an abstract). The consistent recording of bibliographic information on this form is critical as this representation, rather than the audiovisual product itself, serves most often as the chief source of information in the processing functions. For cataloguing the materials FORMAT has applied the *Anglo-American Cataloguing Rules*, 2nd edition (AACR2); for indexing, PRECIS (PREserved Context Index System) is the norm and for coding, MARC (Machine-Readable Form) serves as the record structure.

The information processed according to these standards is entered into online files through the database services of The University of Toronto Library Automated Systems (UTLAS Inc.), a large bibliographic utility. From the database residing in the UTLAS computer system FORMAT can generate a variety of batch products - camera-ready text for audiovisual publications, microfiche catalogues and magnetic tapes.

It is by way of magnetic tapes that the UTLAS-processed audiovisual records are transferred to the National Film Board computer system where they can be searched through FORMAT's online catalogue. What seems at first glance a circuitous flow of information is, upon closer study, a most cost-effective and flexible utilization of computer technologies. The large mainframe resources of a database service agency such as UTLAS are devoted to the less glamorous tasks of file creation and maintenance and batch product processing while the more public service functions (such as reference and circulation modules) are custom designed on the NFB's computer system. This online retrieval system, designed and programmed by a team of NFB librarians and data processing professionals, offers, in very user-friendly manner, Boolean searching capacities on fifteen different fields of information. This computerized catalogue, which will be described in more detail below, has served to fulfil FORMAT's mandate of providing online access to the database to the audiovisual community.

Database sources: the network

Within the structure described above, the National Film Board proceeded in the late 1970's with the actual task of building the database by first processing information on its own collection of films and multi-media products. As a result of agreements over the years with other distributors of audiovisual materials or cultural agencies (such as the Cinémathèque Québécoise or the Canadian Filmmakers' Distribution Centre), the database has diversified its sources of information and thereby achieved a truly national character. The librarians who manage FORMAT have given presentations and demonstrations at numerous national and international conferences with the objective of eliciting other organizations' involvement either as information providers or consumers. The database now contains more than 12,000 bibliographic records which cover a variety of media - film, video, filmstrip and multi-media. As resources permit and as organizational agreements develop, other types of materials will be entered into the system - television programmes, stock shot collections, photographs, etc.

This database development, though rapid, has been carefully

planned to result in a co-ordinated growth of the files. This co-ordination has sought to avoid duplication of efforts among different agencies in information gathering and processing. One such example of a co-ordinated inter-agency effort has been the integration of Canada's periodic national filmography, *Film Canadiana*, into FORMAT. In 1982, the Canadian Film Institute, the National Library of Canada and the National Film, Television and Sound Archives contracted with the National Film Board for the production of *Film Canadiana* through FORMAT's catalogue generation facilities. This filmography, the next edition of which will list Canadian films produced between 1980 and 1982, not only represents a substantial enrichment of the database (since it appears that this inter-agency arrangement will be a continuous commitment) but a widening endorsement of the network concept underlying the system.

In light of a 1981 directive from the federal government ministry (Department of Communications) responsible for film policy that FORMAT serve as the "standard and framework" of any further development of audiovisual information systems, a series of inter-agency sessions has been held with the objective of implementing an organizational structure suited to the extension of the FORMAT network. These meetings have included representatives from the following agencies: The National Film Board of Canada, the National Film, Television and Sound Archives, the Cinémathèque Québécoise, the National Library of Canada, the Canadian Film Institute, the Department of Communications, the Canadian Film Development Corporation (now Telefilm Canada), Statistics Canada, the Canadian Association of Motion Picture Producers, and the Canadian Broadcasting System.

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Database processing

Building the database: UTLAS

In conjunction with the principle of utilizing existing library systems and technology where such interfaces fulfil the objectives of the project, FORMAT has committed itself to the creation of its database with the University of Toronto Library Automated Systems (UTLAS Inc.). Indeed, the increasingly endorsed configuration of appropriate interactions between bibliographic utilities and local systems lies at the heart of FORMAT's relationship with UTLAS.

UTLAS is one of North America's largest bibliographic processing centres, offering a variety of automated services to a network of over 1800 special, government, academic, school and public libraries. FORMAT's use of UTLAS services for database development offers several advantages. Records are created through a sophisticated online cataloguing module

known as CATSS (Catalogue Support System). In this way, the NFB has avoided excessive start-up or developmental costs for an input/editing software. Similarly, cost savings have been achieved in areas such as database maintenance and administration and in the hardware resources necessary to store and process large data files.

The use of a modified MARC recorded by UTLAS assures the essential compatibility of record structure between FORMAT and other national and international agencies. In this regard, FORMAT is able to make contributions to the development of the MARC record for audiovisual materials by way of UTLAS's contribution to the Canadian Committee on MARC and the Committee on Representation in Machine-Readable Form of Bibliographic Information (MARBI). (One recent example of an enhancement to the record has been the definition of a variable field for festival and award information).

According to the UTLAS protocol of shared cataloguing among network members, audiovisual records from FORMAT's files can be derived by any other user into its own account. This use of the MARC-coded information for online cataloguing purposes by the UTLAS network is but one more service that FORMAT as a central database, can provide to the audiovisual library community.

One further benefit of FORMAT's arrangement with this bibliographic utility is the availability of sophisticated product programmes which process MARC records for the generation of bilingual customized COM (Computer Output Microfiche) or print catalogues with all the required indexes. FORMAT has worked closely with UTLAS in the development of the product programme software, in particular the PRECIS component, a highly complex set of subject index-generation algorithms which are now available to all UTLAS clients interested in adopting PRECIS.

The file structure of the FORMAT's UTLAS-stored database has been designed to assure the flexible generation of a variety of products. Information is organized into several files of bibliographic records representing discrete collections, distributors of sources of information such as the National Film Board, Film Canadiana, Canadian Filmmakers' Distribution Centre, the Cinémathèque Québécoise and the National Film, Television and Sound Archives.

Common to these bibliographic accounts are several other files containing authority records. These include a file of name authority records which provides information on production



Using FORMAT's on-line capabilities for reference service

credits. This file, besides assuring authority control in the entry of personal names, will serve as a core database for the development of a print and online biography of "Who's Who in Canadian Film." A file of corporate body authority records containing data on Canadian production and distribution companies will interface with bibliographic records for verification of cataloguing consistency in the entry of this field and, after processing by the NFB computer system, constitute an online agency directory for the Canadian film and audiovisual community. Finally, files of PRECIS subject authority records function as the pool of indexing information. It should be emphasized that all UTLAS files, bibliographic and authority, are bilingual, both in the online entry and editing functions and batch product generation.

Cataloguing and coding audiovisual materials

In its processing of audiovisual information, FORMAT has attempted to use systems and methods which would provide some conformity with levels of standardization in the library community and enough flexibility to cope with the unique cataloguing and indexing demands of audiovisual materials.

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Bibliographic description and choice of entry is carried out according to the *Anglo-American Cataloguing Rules*, Second Edition (AACR2). Because of the difficulty in integrating some of the bibliographic characteristics of audiovisual products into the principles of a code which is more hospitable to monographs, some cataloguing decisions have been made with the objective of achieving a consistent and useful description or organization of the materials. For instance, the company or agency which has produced a film is always mentioned in the statement of responsibility area even if a literal application of the rules would exclude this transcription. MARC coding of the bibliographic description is performed as part of the cataloguing procedure. The information on each title is structured into fixed fields and variable fields. These fields include, but are not restricted to, the following definitions: production and release dates, place of production, language, cataloguing source, media codes, circulation status, catalogue select codes, technical and physical descriptions, accession number, working, release and version titles, production and distribution companies, running time, accompanying materials, footage, price, series, restrictions on use, credits, reviews, cast, additional formats, abstract, PRECIS indexing, sponsors, programmes, awards and festivals and general notes.

Subject access: the use of PRECIS

The original feasibility studies on FORMAT stressed the importance of subject access in the retrieval of information on

audiovisual materials. The system that was adopted to meet this need was PRECIS. PRECIS, a sophisticated subject indexing language developed by Derek Austin of the British Library in the 1970's, seemed an ideal choice: it allowed for a very specific, natural language representation of subject content, in both English and French; it was a controlled vocabulary but open to new indexing terms and references; it took advantage of automation by having the computer perform the mechanical operations of index string manipulation and entry generation; and finally, its logic and syntax made it applicable to any kind of document (print or audiovisual). It was also hoped that the adoption of PRECIS by a national information network would provide a concrete demonstration of the system's effectiveness in a North American library system dominated by the inadequacies of the Library of Congress Subject Headings.

FORMAT's experience with PRECIS has confirmed the anticipated benefits. PRECIS subject indexes are included in all of FORMAT's audiovisual catalogues. Several questionnaires on the use of indexes to national, United States and international National Film Board film catalogues have revealed a high level of satisfaction with the system. Catalogue users commend such characteristics as ease of use, specificity, a helpful reference structure and the meaningfulness of index entries where each point is put in the context of other terms.

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Because of the linguistic principles underlying the system, PRECIS can be easily learned and consistently applied. The indexer, after deriving a concise expression of the subject of an audiovisual product, codes this statement according to the syntax of the system. The coded string, which assigns each term a certain grammatical role, and its associated references are then input into UTLAS-based subject authority files. The PRECIS software generates index entries from the coded strings based on a set of detailed algorithms. The PRECIS coding regulates such elements as choice of access points, string rotation and typographical aspects of entry presentation. The example of PRECIS index entries below provides an idea of such system characteristics as specificity and natural language expression. The rotation of the coded string allows each term to serve as an access point. Moreover, any access point is always put in the context of other terms.

CHURCHILL, Manitoba
Railways Construction, ca. 1880-1929
On to the Bay.

MANITOBA
Churchill Railways Construction, 1880-1929
On to the Bay.

RAILWAYS, Churchill Manitoba
Construction, ca. 1880-1929
On to the Bay.

As a result of the exposure PRECIS has gained through its use by FORMAT, it seems that more libraries, especially those not heavily committed to traditional systems, are seriously considering PRECIS as an option for improved subject access.

Access to the database

All of the activities described above, from networking to indexing have as their objective the provision of a flexible, varied access to information on Canadian audiovisual materials on local, national and international levels. The consumers of the information represent a wide spectrum of occupations and interests - teachers, library audiovisual producers and distributors, researchers and organizational users such as film archives, community centres and school boards. FORMAT's principle in designing access is that a multi-faceted approach is essential - the system should make the database available both in batch mode (print catalogues, microfiche and magnetic tape) and in an online mode.

Batch mode access

Despite the proliferation of online technologies, such as the personal computer, FORMAT considers that the distribution of print catalogues will constitute for some time to come an important avenue to the database. The portable, attractive, well-indexed audiovisual catalogue will continue to serve as a useful marketing, reference or research tool. What is of special interest in this regard, however, is FORMAT's use of computerized bibliographic and typesetting technologies for the production of these print products. This process deserves to be highlighted.

Specific catalogues correspond to subsets of the complete UTLAS-stored database as, for instance, a Canadian filmstrip catalogue, an NFB French film programming guide or an edition of *Film Canadiana*. FORMAT's file structure within UTLAS and the coding of the MARC record allow for the extraction of sets of records corresponding to specific catalogue inclusion criteria. These selected records then pass through UTLAS's product programme software which processes the MARC-coded information according to user specifications.

The result of this treatment is a 'main entry' full record title section with the desired indexes such as producer, director, series and PRECIS subject. These processed records and indexes are then communicated on a magnetic tape to a typesetting firm which feeds the information through computerized phototypesetting technologies for the generation of camera-ready galley proofs. It is of interest to note how, within this interface, fields in the MARC record have been used

as embedded typographical instructions. For instance, the field which defines the language of cataloguing brings into play English or French hyphenation programmes depending on the value in the field.

Other modes of batch access include computer-generated microfiche catalogues, PRECIS authority files (on fiche or paper) and magnetic tapes which can be loaded on other local systems to facilitate information transfer.

Online access

Perhaps the most visible and technologically exciting component of FORMAT is its online catalogue, an automated information retrieval system which resides in the NFB computers and is fed on a regular basis by UTLAS magnetic tapes. This enquiry system shares many features with most other online databases - Boolean search operators, truncation capabilities and variable display formats of retrieved records. One other important characteristic is a user-friendly system design whereby the software 'steps' the user through the search strategy, thus avoiding the need for complex search statements. The module is of course bilingual, offering system prompts in English and French. Information can be retrieved by searching the following fields, either singly or in combination: title, series title, language, 97



FORMAT's on-line information service in action

type of audiovisual material, colour/black and white, date of production, abstract, running time, producer, director, distributor, production agency and PRECIS subject index. A typical query, such as a request for *video cassettes* on the *subject* of nuclear energy between twenty and thirty minutes in length and produced in the 1980's, can be quickly answered through the appropriate combination of criteria in the search strategy.

Because of the importance of subject searching in its reference service, FORMAT considers the implementation of a searchable online PRECIS index as critical to the effectiveness of audiovisual information retrieval. Indeed, this ability now to search a syntactically meaningful set of controlled subject terms as they are coded in the PRECIS index string represents a very significant contribution to the enhancement of online subject access in the library catalogue.

The online system is continually being enhanced as new functions are defined in response to user evaluation and needs. Some of the slated developments include the addition of other searchable fields (such as all production credits, cast, subject classification scheme), the mounting of an online PRECIS thesaurus (which will add further sophistication to subject searching by giving the semantic network of a search time), an online interface between the UTLAS database and the NFB computer system (allowing for instantaneous transfers from the cataloguing file to the retrieval system) and an integration of the FORMAT module with other NFB computerized systems such as the online circulation, acquisitions and management information functions.

Access to FORMAT's online catalogue is now being phased into National Film Board offices across Canada and in the United States. Reference staff in the NFB distribution network perform online searches in response to specific user requests or provide printouts of search results for closer analysis by the patron. In addition, a certain number of organizational clients, such as school media centres, public libraries and film archives, will be accessing the database by way of dial-up facilities. It is expected that after a period of evaluation online access will be marketed more intensively to the many organizations interested in this direct consultation of the database.

FORMAT is also examining the manner in which interfaces with other information technologies could provide further channels to the database. To this end, the NFB has begun a pilot project with Telidon, Canada's interactive videotex system. The project would make the audiovisual database available to home and institutional subscribers of the Telidon system 'Grassroots'

operated by Infomart. There has also been some exploration of an international online access through such systems as Novatex, a modified Telidon technology managed by Teleglobe Canada, the agency responsible for providing Canada's international telecommunication services.

FORMAT is also monitoring the field and market trials of a universal access service known as the iNet Gateway. This initiative of the Computer Communications Group of the Trans-Canada Telephone System will be assessing network access to incompatible systems achieved through a 'gateway' communication interface. It is conceivable that the FORMAT online system could be one mode in this decentralized bibliographic configuration.

A national audiovisual information system: the implications

Although the perspective of the audiovisual user can sometimes seem distant amidst the complex and multi-faceted operations of a national information system, all of the required functions, from networking and cataloguing, to PRECIS indexing and online interfaces, are performed to help a particular art teacher find the right ten minute film on primary colours or to assist a media centre co-ordinator acquire video cassettes for a public library's audiovisual programme. As with other information systems, computerized or manual, user feedback and evaluation is critical to keeping the system flexible, responsible and effective in fulfilling its objectives.

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On an international level, FORMAT is of special interest in several regards. As a consequence of the goal to achieve bibliographic control on a national scope, there exists more attractive opportunities for a rational and co-ordinated exchange of audiovisual information between Canada and other countries. Turning from content to structure, FORMAT can serve as a model for the design and implementation of other national information systems for audiovisual materials. And finally, the FORMAT experience has illustrated the crucial role of the knowledge base of library science and the professional service of librarians in the process of bringing audiovisual materials into the hands of the community of users.

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Notes

- 1 A fifteen minute video cassette production on FORMAT is available. Please direct purchase enquiries or requests for further information on FORMAT to:
Donald Bidd
Manager - FORMAT, D-13
National Film Board of Canada
P.O. Box 6100, Station A
Montreal, Que. H3C 3H5 CANADA
Telephone: (514) 333-4524
Telex: 05826680
- 2 The authors of this chapter express their thanks to Sylvie Petrucci for her help in the preparation of the text.

12 Video and copyright - a Scandinavian perspective

Anna Johansen

The Unesco Public Library Manifesto, 1972, states that *"the public library is the principal means whereby the record of man's thoughts and ideas, and the expression of his creative imagination, are made freely available to all"*. And further *"its contents should be a living demonstration of the evolution of knowledge and culture, constantly reviewed, kept up to date and attractively presented. In this way it will help people form their own opinions and develop their creative and critical capacities and powers of appreciation. The public library is concerned with the communication of information and ideas, whatever the form in which these may be expressed."*

Video recording is one of the forms in which information, thoughts and ideas of mankind are given voice to-day, and which it is natural for libraries to obtain and make available for all persons interested through lending to individuals, institutions, schools, and others and through public showing in libraries and in institutions such as schools, homes for the aged and hospitals.

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In the field of video technical advance has been swift, and a number of video systems is now available. The various systems are incompatible so that recordings made on one system cannot be played on another. As long as there is no one standard a library or a regional or national media centre must be able to copy video recordings from one system on to another, in order to give all users access to all relevant titles, irrespective of which system their equipment corresponds to.

Furthermore there is a growing need for the reuse of television programmes in an educational situation including self-tuition, for club activities, and in connection with lectures and discussion on specific subjects. Finally, a programme may be of immediate importance to the individual viewer at quite another time than the time of transmission, and for a number of people it may, because of work or for private reasons, be difficult to spare the time to see a programme when it is being transmitted. Therefore libraries should be able to make these programmes available as

video recordings, either through lending or for use in the library, as preferred by the user.

In all countries there are, however, some questions of rights which must be solved either through amendments to existing copyright legislation or through agreements with the copyright owners, before libraries have free access to the materials for their activities.

This chapter aims at elucidating some of the most essential problems by describing the conditions in three Scandinavian countries, Denmark, Norway and Sweden, and by providing a general description of international regulations. In 1983 national committees in the three Scandinavian countries discussed questions of copyright in connection with video recordings, referred to in this chapter generally as videograms, and three reports on the subject are now available. It is hoped that through this chapter readers in various countries will obtain an idea of what the problems are.

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Generally speaking copyright provides that anybody producing a literary or artistic work, in writing or in speech, as a piece of music, theatre, film or the like, has the exclusive right to decide whether there shall be produced any copies of the work, whether it shall be made available to the public, for instance by offering it for sale or for distribution by leasing or loan and whether it may be performed in public, including by radio or television broadcasts. Thus the copyright owner must authorize the use of the work, and may demand remuneration for that use. The copyright is limited in time, and it may be transferred to others, wholly or partially.

In addition to this fundamental principle there are, in national copyright legislation and in international agreements, stipulations giving the copyright owner a certain control of the use of the work after its publication. With a view to the economic aspect and the interests of society in being able to make use of published works, there are provisions, however, in the copyright legislation in many countries, including the Scandinavian three, which limit the exclusive right of the copyright owner.

In addition to the principles designed to ensure copyright owners may receive remuneration for the use of their works, there are provisions in most copyright laws conferring rights on copyright owners based on individual-idealistic interests termed "droit moral". In Scandinavian legislation it is primarily a question of the right to object to the work being altered or reproduced for public use in a way or in a relation which will be offensive to the copyright owner.

International copyright protection has been established through agreements among most of the countries in the world.

The oldest agreement is the Berne Convention for the Protection of Literary and Artistic Works. It was signed in 1886 and most lately revised in Paris in 1971. Seventy six countries are included, among these all the European countries (Albania and the Soviet Union excepted), a number of Asian countries, among them India, Japan and Pakistan, (but not the Peoples Republic of China), Australia and New Zealand, some African states like Tunisia and South Africa and six American countries, including Canada and Brazil (but not the United States of America).

The Berne Convention is based primarily on three principles.

1. The principle of national treatment requiring countries that accede to the Convention ensuring that works originating in all other contracting states are granted the same protection as works of the member country's own nationals.
2. The principle of minimum standards which requires that states grant a certain specified level of protection to works from other contracting states. Protection must be granted for at least fifty years from the end of the year of the copyright owner's death. Additionally protection of *droit moral*, exclusive rights of translating, copying and broadcasting must be provided.
3. The principle of protection without formal requirements by which member states must not make protection dependent on meeting formal requirements. It is primarily this principle that is the reason for the United States not acceding to the Berne Convention. Pursuant to the American copyright legislation, protection is generally dependent on the registration of each individual work by a public authority (the Copyright Office, Library of Congress).

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The revisions of the Berne Convention have generally resulted in an ever higher degree of protection for copyright owners. However, in some instances the opposite has been the case where developing countries have for instance had a number of modifications carried in connection with translation and reproduction of books and the like. These provisions have been entered in an Appendix to the Paris revision of the Berne Convention.

The Berne Convention is administered by the World Intellectual Property Organization (WIPO).

To provide for international relationships concerning copyright amongst non-Berne countries, and between Berne and non-Berne countries, the Universal Copyright Convention was elaborated in 1952 and revised in Paris in 1971. Most of the Berne countries are also members of the Universal Copyright Convention. Furthermore a number of countries have joined, particularly developing ones which have found that they could not accept the requirements of the Berne Convention. The United States and the Soviet Union are members but China is not.

Altogether seventy eight countries are signatories to Universal Copyright Convention.

Like the Berne Convention, the Universal Copyright Convention is based upon the principle of national treatment. While it requires a certain minimum level of protection this is less restrictive than applies in the Berne Convention. The Universal Copyright Convention allows formal requirements to be met before protection is granted and allows for uniform requirements such as copyright markings. The normal period of protection is twenty five years after the death of the copyright owner. For developing countries there are, as in the Berne Convention, special rules of protection.

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The Universal Copyright Convention is administered by the United Nations Educational, Scientific and Cultural Organization.

A third international copyright agreement is the Rome Convention. While copyright is basically concerned with the rights of the creators of intellectual productions such as authors, composers, painters and sculptors, in the International Convention for the Protection of Performers, Producers of Phonograms and Broadcasting Organizations (the Rome Convention) there are provisions for the protection of so-called "neighbouring rights", that is rights of performers, producers of phonograms and broadcasting organizations. A rather small number of countries has acceded to the convention, which was signed in 1961. The legislation of many, but far from all countries, has granted performers certain special rights. According to this convention the period of protection is at least twenty years from the end of the year when the performance took place.

The copyright problems connected with videograms were first raised for discussion at an international level in the mid-nineteen seventies. The Executive Committee of the Berne Union and the Inter-governmental Committees of the Universal Copyright Convention and the Rome Convention appointed subcommittees

to study the legal aspects of copyright in this province. At a meeting in Paris in September 1978 the subcommittees discussed various copyright aspects of videograms including:

The increasing damage that copyright owners and other holders of rights suffer through utilization of video apparatus.

The risks incurred through illegal copying of protected material by means of such apparatus.

The definition of the concept of videogram, and the question of in which category of work videograms should be included. The employment of videograms for private use and for education.

Rights in connection with the distribution of videograms and remuneration to copyright owners and other holders of the rights for use through a special duty on blank tapes and/or recording apparatus.

The subcommittees concluded that the use of videogram technology did not necessitate any revision of the international conventions of copyright and neighbouring rights. However, they developed an inventory of problems which they found especially significant in connection with videograms and to which national legislators should pay special attention. This inventory deals with terminology and the use of videograms publicly, privately and for teaching purposes.

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At a meeting in Paris in October 1979, the Executive Committees of the Conventions adopted, in all essentials, the conclusions of the subcommittees.

The term video/videogram covers a number of different concepts which were defined by the international Copyright Executive Committees:

Videogram: videodisc, videocassette or other analogous material support for any sequence of images with or without sounds and the actual fixation of the sequence.

Videocopy: reproduction of a pre-existing work.

Videographic work: work specially made for fixing on a videogram.

There has been an international debate regarding the classification of videographic works. While agreement has not been reached on the matter, the sub-committees indicated that

there was a tendency towards assimilating videographic works into cinematographic works (hereafter called film). Many jurists including many Scandinavians are of this opinion. At the same time, however, it is not taken for granted that all regulations for film in copyright legislation apply to videograms. A number of film regulations reflect the situation that films (feature film, television-film) in general are produced in a relatively small number of copies only, circulating in a closed circuit, such as through letting to cinemas or television companies.

Exceptions to the exclusive right of the copyright owner apply in the three Scandinavian countries, among others. One exception concerns the right to the distribution of copies of videograms.

The Danish, Norwegian and Swedish copyright laws specify that when a literary or musical work has been published, that is, it has been placed on the market or otherwise distributed among the general public with the consent of the copyright owner, the published copies can be freely distributed further. They may be lent, or let, sold or given away without the consent of the author.

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If this exception to the exclusive right did not exist, it would for instance mean that second-hand booksellers would have to obtain the authors' consent to be able to resell their books, and that lending of books and musical works by libraries could take place only with the consent of individual authors.

As films are not mentioned in any of the regulations, it is assumed that the holders of the rights to a cinematographic work have the exclusive right to distribution through letting and lending-even if the copy in question has been acquired through purchase. In this connection videograms are considered to be films. Thus a library, having acquired a videogram, is not entitled to lend it. Permission to lend must be obtained through agreement with the holders of the copyright.

The Scandinavian Copyright Committees have made recommendations on copyright in videograms, in relation to the three principal forms of distribution - sale, letting and lending.

Although videograms are available for sale to the general public, in many countries, including the three Scandinavian ones, the extent of sales is at present much less than letting. The development of new technical systems, for instance videodiscs, may increase the extent of sales in the years to come.

The Danish Copyright Committee has recommended that the Copyright Act be amended so that the regulation permitting free

access to distribution through the sale of published copies of works should also include videograms.

The Norwegian Copyright Committee also recommends that the first acquirer and subsequent acquirer of videograms should have the right of reselling without the consent of the copyright owner.

While the recommendation of the Swedish Copyright Committee would make reselling a possibility, it does not include commercial resale through second hand video shops.

In respect of letting there are two forms: "primary" letting of copies which have not been marketed; and letting of copies bought on the general market.

In regard to "primary" letting, in most countries the video market is largely dominated by the letting of copies that have not been marketed. Letting is managed by the holders of copyright themselves, or by others who have obtained letting permission through agreements with the holders of copyright.

It is the opinion of the three Scandinavian copyright committees that this form of letting should be included in the exclusive right to distribution of the copyright owner. At the same time the holder of the rights, or the joint contractor, holds the proprietary right to the let out copies, and the terms of the letting are established in the contracts with the one who lets. The committees do not find that there is a need to recommend amendments in that respect with regard to videograms. 107

In the case of letting of purchased copies, all three Scandinavian copyright committees recommend that cinematographic/videographic works, which have been published in the form of being offered for sale to the public should not be let without the consent of the copyright owner.

In respect of lending of let copies, it is the opinion of the Danish committee that lending through libraries will not be of immediate importance until the videograms may be acquired on the market. The question of lending through the libraries will not arise if marketing is through letting only. For one thing, the expense will be too great, and for another the holders of the rights will be able to prevent libraries lending through the terms of the contracts for letting.

The Norwegian committee agrees on this point and has expressed its concern about this situation. "The libraries can hardly put a lending service into practice, if they are obliged to

rent videograms on the usual terms. If a videogram is withdrawn from distribution through letting without being offered for sale, the libraries will not be able, either, to see to it that videograms which are published in this way will remain accessible to documentation and the like. This must be considered in principle as a serious situation for cultural policy. The committee therefore finds that it should be considered if there is a need for regulations to ascertain that the libraries obtain access to videograms to a desirable extent. The development of the marketing of videograms will be of essential interest in this connection, as will also the possibilities for the libraries to obtain specific conditions, compared to general renting conditions."

On the matter of lending purchased copies, the Danish Committee has discussed the arguments and counter-arguments regarding the preservation of the exclusive right of the copyright owner to distributing videograms by lending. The following counter-argument has been stated:

"Videograms may be expected to become quite an essential part of future cultural activities, and it will hardly be acceptable to the cultural policy if the libraries were to be barred from carrying out their tasks through this medium. Furthermore, the work of the libraries with videograms will not necessarily be particularly detrimental to the holders of the rights. The establishing of some remunerative arrangement would be a natural thing, so that the holders of the rights were compensated for the possible reduction of sales of the videograms that the library lending might entail.

It is an argument for the preservation of the exclusive right to distribution of videograms by lending also that films - and with these also videograms - typically are seen once only or a few times at the most by each user. Furthermore, media like films and television are suitable for use in social relations, so that a showing often will be for several viewers at the same time. This means that library lending of videograms can be expected to influence the commercial utilization very heavily. The public cannot be expected to buy or rent videograms if they can be borrowed without charge in the libraries. There is a definite difference in this respect between books and videograms. It must therefore be expected that the forming of the regulations for the distribution of videograms will have a decisive influence on the actual organization of the distribution. Free library lending will, in the long view, probably mean that there will not be any distribution of

videograms through sale - in any case not of videograms that are regarded by the distributors as being of commercial interest. An adjustment like that might therefore imply some changes in the market development, which might have a restrictive effect on the natural development of the distribution.

A majority of the committee do not find on this background that it will be appropriate to change the premises of the current legislation, according to which published film and videograms cannot be lent. An arrangement with free lending will not fulfil the purposes of cultural policy, which should be the motivation, and it may have unpredictable and undesirable secondary effects. As regards the extent to which the library sector might want to enter the video sector, this must take place on the basis of purchase exemption or a similar agreement with the holders of the rights."

A minority including representatives of the Ministry for Cultural Affairs and libraries *"find that the social considerations that are behind the free, public library lending should take precedence over the commercial interests of the holders of the rights and of the producers of videograms"*, and have therefore suggested that the copyright law be changed so that lending of videograms which are available on the general market will meet with no hindrance. 109

The Swedish committee has suggested that the exclusive right be preserved so that lending through libraries will still not be permitted without the consent of the copyright owners.

In the Norwegian committee there is, on the contrary, a majority for limiting the exclusive right in this field and for introducing access to free lending with certain reservations. Implicit in the reservations that the committee has in mind is that the holders of the rights be ensured a compensation for lending. A minority of the committee finds that library lending of videograms should remain within the exclusive right of the copyright owner.

In the Scandinavian countries the exclusive right of the originator also includes reproducing copies of the work. The exclusive right includes the first videogram recording and subsequent copying, as well as transferring from one medium to another such as recording of a television programme to videogram.

The possibility of producing single copies of published works for

private use is an important limitation of the exclusive right of copying in the copyright laws of the three Scandinavian countries. It is legal to have others do the copying. This means, for instance, that a library can make a recording of a television programme if a user wants this for private use. However, a library must not record a television programme and use this video recording for lending or for showing in the library.

The three Scandinavian copyright committees have recommended that this be changed so that it no longer be legal to use "*outside assistance*", that is, any others but the friends and relations of the user, for copying of musical works, films or video works. Thus a library would no longer be permitted to produce a copy of a videogram or record a television programme for a user even for private use.

Generally it is not possible to copy television programmes except for private use, without the consent of the holders of the rights to the programme or to the broadcast, among these the television company, the originators of the works included in the programme, the performers, and the producers of phonograms when records or tapes are used.

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However, in both the Danish and Norwegian legislation provision is made under various conditions for copying for educational use without the consent of the holders of the rights.

Danish copyright regulations permit educational institutions to reproduce copies of works that are broadcast by radio or television through sound or visual recording. Copies may be used only for teaching and for a limited period only. When works from programmes other than educational ones are recorded remuneration is claimed for the holder of the rights.

Education includes public education and any other organized teaching.

The regulations do not apply to people engaged in self-education through independent studies. Thus public libraries cannot record broadcast programmes for individuals or informal educational groups or provide them with recordings that are produced by centres for educational materials.

The Norwegian regulations permit educational institutions to reproduce sound and visual recordings of radio and television broadcasts for teaching in schools, programmes for adult education, and other teaching purposes. These recordings may be used for educational activities only.

In Sweden there are no legal provisions permitting free copying of television programmes except for private use. However, the majority of educational programmes broadcast by the Swedish Television Corporation may be copied for educational purposes, as special agreements have usually been made with authors, performers and other originators at the time of production of these programmes to permit recordings for teaching purposes but only in organized education. Other television programmes may be copied without the consent of the holders of the rights only for private use.

Article 9, subsection 1 of the Berne Convention specifies the principal rule that authors of literary and artistic works are to have the exclusive right of authorizing the reproduction of their works in any manner or form. This principal rule is moderated in subsections 2 and 3 as follows:

2 *"It shall be a matter for legislation in the countries of the Union to permit the reproduction of such works in certain special cases, provided that such reproduction does not conflict with a normal exploitation of the work and does not unreasonably prejudice the legitimate interests of the author."*

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3 *"Any sound or visual recording shall be considered as a reproduction for the purposes of this Convention."*

The scope of subsections 2 and 3 is uncertain as regards reproduction of sound and visual recordings. The Danish committee considers, however, national legislation should not permit free reproduction of programmes for educational activities.

In an inventory of problems adopted at the Paris meeting in September 1978 the following are concerned with the scope of article 9.

- a. Should exceptions from copyright protection be limited to systematic instructional activities in schools and universities or might they be extended to all educational activities?
- b. Should authorized exceptions be limited to reproductions made without any purpose of pecuniary gain (non-commercial activities), or might they apply to reproductions made for sale for educational purposes?
- c. Might exceptions be extended to videotaping activities that are organized and carried on systematically and widely under the direction of an educational institution or

organization, or should they be limited to spontaneous activities carried on at the instance of individual teachers?

- d. Where the necessary authorization has been obtained, might exceptions permit duplication of multiple copies and exchanges with other educational institutions?
- e. Might exceptions permit the holding of videorecordings for an indefinite time, or should there be time limits? If limits are prescribed, should they be related to the duration of the school or university year?
- f. Should exceptions be limited only to certain types of works, for example those specially devised for education?
- g. Should exceptions permit only the recording and use of extracts, or might they apply to entire works?
- h. If videorecording is permitted within a school or university system, who should be responsible for keeping the necessary records and for assuring that the legal limits are not exceeded?
- i. Assuming that, beyond any excepted activities, a school or university system is required to pay copyright royalties or fees, how should licensing and copyright remuneration be handled?

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A majority of the Danish Copyright Committee has suggested a general arrangement of extended collective licensing for the reproduction and copying of radio and television programmes as well as for the use of such reproductions and copies.

A minority of the Committee suggests that radio or television programmes should be able to be recorded freely on sound or video tapes for use in educational activities, but that they should be erased at the end of the school year following the school year when the programmes were first broadcast.

With regard to the prolonged use of recordings of broadcasts some Committee members consider it would be advisable to introduce compulsory licensing so that while holders of the rights cannot prohibit use, they are entitled to remuneration.

As indicated previously, the exclusive right of the originator also includes the right to present the work in public. When dealing with films and video works there will usually be a number of originators but in most cases all have assigned their rights to the use of the work to the producer who specifies the conditions for use.

In Denmark most videocassettes are made available for rent rather than sale subject to the proviso that they are for private home use and are not sold or let to institutions such as libraries, schools or recreation centres. Within the last year some video distributors have begun to offer videograms for letting to public institutions under conditions which in the case of libraries allows them to be used for presentation in the libraries but not offered for loan. The rent charged to libraries is higher than that paid by private individuals.

Svenska Kommunförbundet (The Swedish Association of Municipalities) has noted that agreements for purchase or renting of videograms often include conditions which limit the rights to use videograms in the home. Agreements with such conditions must be observed if municipal institutions buy or rent videograms. Offences may entail the imposition of fines and other penal sanctions. In most cases a special agreement can be arranged through the video distributors in question, if any presentation other than in the home is wanted.

What constitutes the "public" and when performances are "public" are matters open to interpretation. The Danish expert on copyright, W. Weincke, comments in his book, *Ophavsret* (Copyright):

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"The exclusive right applies to public performances only. The copyright owner cannot interfere with what goes on inside the private circle. The delimitation between the public and the private circle is not always self-evident, and the law does not include any guidance.

It is obvious that the performance of works in public places or in rooms where everybody is admitted is a public performance, no matter how many people, or how few, are actually present. This applies also, of course, where there is an entrance fee for the attending of the performance.

Even if the admittance, however, is restricted to special groups of the public, for instance, men, women, retired people, public servants, or dog owners, the performances will still be public if all members of the group are admitted ... Here it must be specially emphasized that the fact that the performance of a work is arranged by an association, or takes place through some association activity, in no way implies that it may altogether be regarded as non-public."

Svenska Kommunförbundet considers all performances that do not take place within quite closed circles of persons are included

in the rights of the copyright owner. Performances are regarded as public when in a theatre or a meeting of a lecture society. Performances within a business firm for a relatively closed circle of persons such as performances in work rooms and canteens must also be regarded as public and included in the exclusive right of the copyright owner.

In the municipal sector performances in recreation centres require permission from the copyright owner. In schools all teaching is regarded as non-public. Performances in schools as part of the teaching programme do not require the permission of the copyright owner, unless otherwise stated in an agreement. If a performance takes place outside school hours and is attended by persons other than pupils and teachers, such as parents, permission should be sought from the copyright owner.

In the sector of social care, performances of videograms in homes for the aged and other types of "closed" institutions are deemed to be private ones. This does not imply, however, that performances of rented videograms can take place quite freely in all instances as the conditions for renting may prevent such use in some cases.

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The showing of videograms in libraries must be regarded as public performances that require permission, according to Svenska Kommunförbundet.

Article 27 (1) of the United Nations Declaration of Human Rights states "Everyone has the right freely to participate in the cultural life of the community, to enjoy the arts and to share in scientific advancements and its benefits."

It is the purpose of libraries to contribute to the fulfilment of this right by each individual 'by' making freely available to all the thoughts and ideas of man and the results of his creative imagination.

In this article it has been shown that there is generally no free access to information and art distributed on videograms including recordings of television programmes. Free access can be achieved only through changes in copyright legislation or through agreements made with the holders of rights.

Copyright legislation must ensure to holders of rights reasonable financial returns for their work and protect them against corruptive or offensive changes and reproduction of their works. Article 27 (2) of the United Nations Declaration of Human Rights states "Everybody has the right to the protection of the moral and material interests resulting from any scientific, literary or artistic production of which he is the author."

This right is, when all is said, beneficial for society as well as the individual. The completely unhindered, free, and uncontrolled use of literary and artistic works may hinder, and in certain cases completely stop, the publishing and distribution of these kinds of works. On the other hand, originators should not have unlimited control of the use of their published works, and the payment for use should not be so high that society cannot afford it.

Libraries and the International Federation of Library Associations and Institutions (IFLA) also should take an active part in solving the question of rights, nationally and internationally, as the instrument of citizens to gain free access to the benefits of culture. It is to be hoped that it will be possible to find solutions to the apparently conflicting rights in Article 27 which will be easy to administer perhaps through agreements with associations of holders of rights instead of with individual holders.

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